THE MONTHLY MUSICAL RECORD

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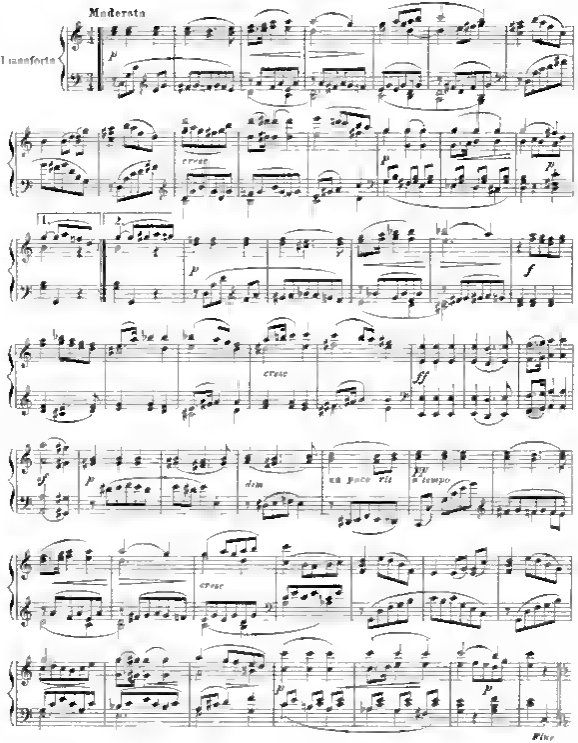

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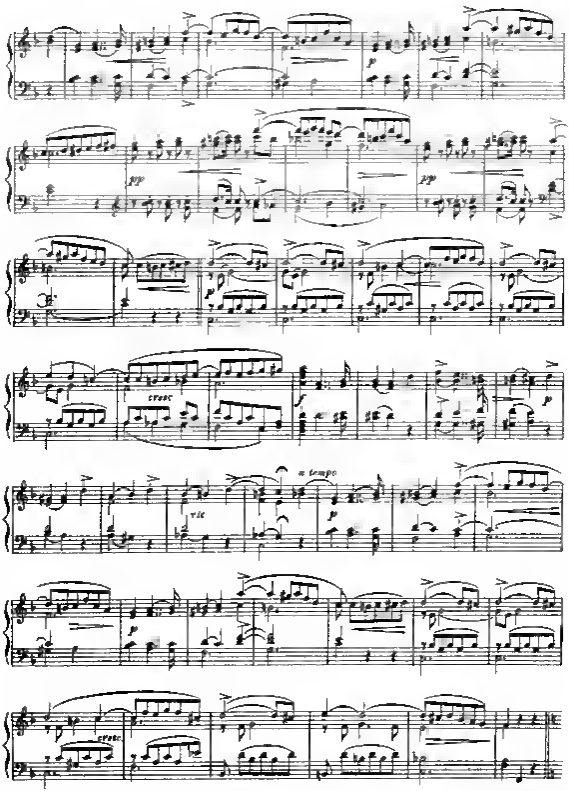
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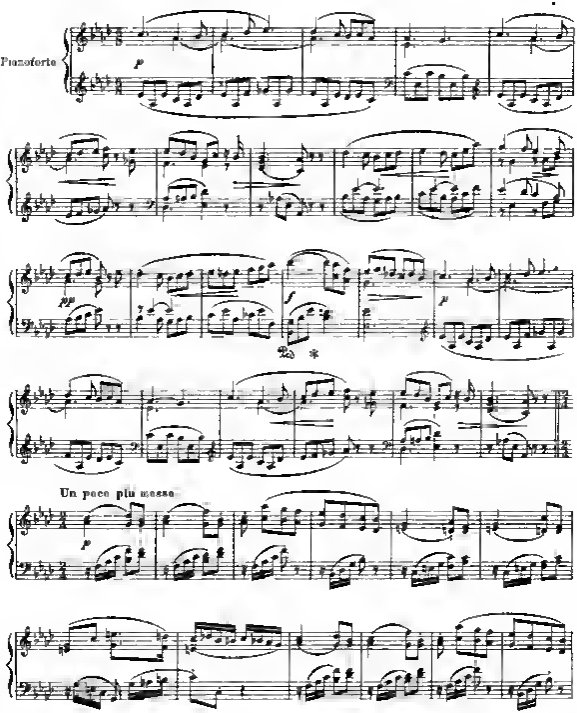

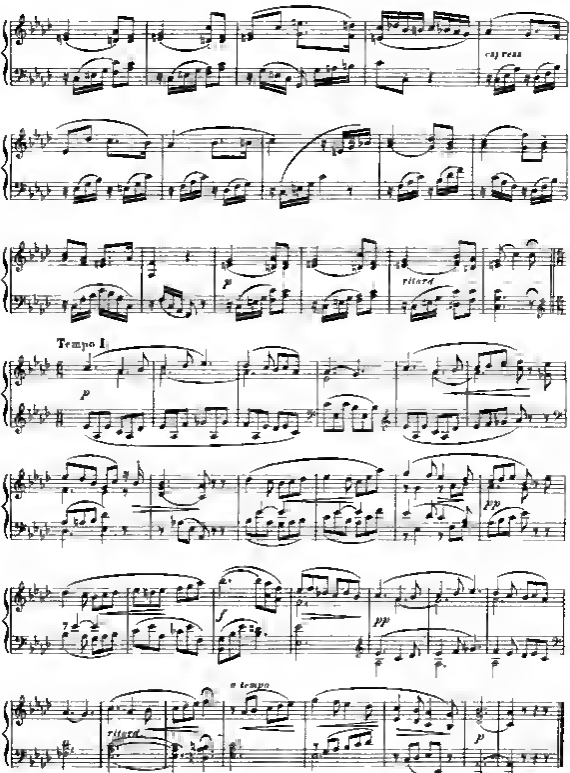
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The Monthly Musical Record.

JANUARY 1, 1881.

THE YEAR 1880.

ONCE again the duty of making a short *résumé* of the chief musical events which have signalised the past, offers a subject for the first number of a new year in the existence of the MONTHLY MUSICAL RECORD. There have been many incidents of an interesting character in music and to musicians during the twelve months now gone but they are too recent to present a sufficiently compact view to enable the historian to say whether any permanent effect is likely to arise from them. In such cases, where the events have been departures from rational habits or usages, those who think that all that exists in the present is good enough for the future, will have probably seen that it is necessary that the present should provide for the time to come, as it has been prepared for in the past. It is wise in music, as in other matters in which business, pleasure or caprice alternately rule, to follow out Ovid's suggestion, "Principiis obsta," and to be prepared for and meet the first beginnings of things which may hereafter have important influence. The changes which have taken place since the last record of the events of a preceding year, in some cases, do not seem to be so great as they were anticipated but they may be the beginnings of important movements in time to come, and the notice of them may mark a point in history.

The "Wars of the Roses," fraught with misery, desolation, and grief to thousands of Englishmen, arose out of a small difference of opinion between two comparatively unimportant personages in the Temple Gardens; and some childish experiments with a tea urn gave rise to discoveries which have benefited, amused, and enriched millions.

As, however, neither of the incidents here alluded to excited much attention at the time, and were only remembered in after-days when their effects set thinking minds to trace the causes, so it is possible that more than one transaction of the hours now dead may have some bearing upon things to come their relative value will be increased in proportion. Whether any of the matters now to be spoken of or recalled will again be spoken of and recalled in a different fashion time alone will show,

"For we never know what great things
From little things may rise.

Changes have been commenced in nearly all the institutions which have been held to be so firmly established as to proceed without need of alteration. Some have gone or are going, and others have, by the force of circumstances, been compelled to make such modifications in their arrangements as will practically result in new things out of the old. Men come and men go, but mind is ever progressive, and as it gains strength and vigour it seems of necessity to thrust to the wall all that has been tried and has been found wanting, and to tread under foot that which stood out to oppose having no internal strength for resistance. All that has been armed with petty power, which annoys when it cannot destroy, will be avoided as unworthy of encounter and has been or will be left alone in the doubtful triumph of solitude and sulky grandeur. From the lessons of the past plans for future guidance may be constructed; and those are wisest who meet matters at the outset, and mend them before they are past remedy :—

"Principiis obsta, sero medicina paratur
Cum mala per longas convaluere moras."

The record of past musical events begins fitly and properly with some account of the work done at the Crystal Palace Saturday Concerts during the season of 1879-80. The selection from the authors which custom has called Standard, has been made with all care, and the audiences have had the opportunity of enjoying the masterpieces of Beethoven, Schumann, Schubert always a great light there, with occasional extracts from the less known works of Haydn and Mozart with all the advantage which careful and appreciative execution can give. Modern writers, both English and foreign have been presented from time to time with more or less successful overtures, concertos, and other works of the higher order by Saint Saëns, Ferdinand Hiller, George Bizet, Beanwitz, Raff, Goetz, Praeger, Svendsen, Dvorak, Joachim, Verdi, Bazzini, Montigny, Rubinstein, Hofmann, and others of the foreign schools. But while stranger art has been liberally represented, native talent has not been neglected. Compositions by Ebenezer Prout, Dr. Swinnerton Heap, Hubert Parry, Thomas Wingham, Arthur Sullivan, A. C. Mackenzie, John Francis Barnett, Frederic Cowen, and Miss Maude Valérie White, have had careful consideration as well from the orchestral representation as from the reception given to them by the audiences. The soloists have been of the highest class. Mmes. Montigny Rémaury, Mlle. Janotha, Miss Dora Schirmacher, Miss Agnes Zimmermann, Mlle. Anna Mehlig, together with Herr Professor Barth, Mr. E. Dannreuther, were the pianists. The violinists have been Mme. Norman Néruda, Mr. Sutton, Dr. Joachim, Herr Hugo Heermann, and M. Emile Sauret, Robert Haussmann (violoncello), Herr Straus (violin). The vocal solos, for all that many were contributed by some of the most reputed singers, have not been so remarkable for excellence of artistic selection as they might have been. In those works which required the assistance of the Crystal Palace Choir, the great improvement in training and *ensemble* singing has been very marked. Regret has been expressed in more than one quarter, however, that some of the items introduced into the programmes have not been of a character consonant with the accepted standard of excellence. Happily, these have been few but are sufficient to justify the renewal of the protest made last year. One of the effects of calling attention to the matter has been the establishment of a series of Promenade Concerts, at which works of a light character have been given with great success. This will probably lead to the continuance of the plan in the months to come. There has been much serious talk about discontinuing the Saturday Concerts, on the ground that they are unremunerative. It would be a great pity should this be brought to pass, but the public would have none to blame but themselves. The directors have a perfect right to expect some return for their capital laid out, and it is but an ordinary principle of business to abandon the unremunerative in favour of that which shows a livelier return. The Crystal Palace has no Government subsidy, and the directors are not bound to present any particular form of entertainment by way of duty. The concerts have become world-famed for their encouragement of art and artists, and the care and attention paid to the production of music, native and foreign. The public appreciates this laudable enterprise to a certain extent. The *dilettante* are insufficient to make the affair profitable. The general public has been

told often enough of the elevating value of the musical performances given here. It might be as well if an effort was made to reward the directors for their enterprise by a more liberal support. If the Crystal Palace Concerts were discontinued, it would prove a lamentable artistic loss. The ancients were right in depicting Minerva armed and protected with "habiliments of war." Let the public regard these concerts as another Minerva, and protect the wisdom she contains and diffuses by supplying the needful panoply. More than one of our ancient and apparently well-established musical institutions has become weakened and moribund by other than the effects of time, but the Crystal Palace Concerts have ever been distinguished by spirit and enterprise, and a readiness to nourish rising talent in every department. It cannot be said that it is encouraging to find that the very spirit which has been said to be wanting in some of the older institutions, and has led to their decadence, will result in the breaking away of one of the few exalted pleasures which the metropolis can boast of. It may, therefore, be hoped that the change in the administration introduced by making a small charge for admission to those parts of the concert-room hitherto free, will result in a reward sufficient to continue the music on Saturday afternoons in the same spirit as heretofore.

At the annual benefit of Mr. Manns last April, a new feature in the "Plébiscite," whereby the audiences present at the previous concert were invited to select the programme by voting for certain pieces which they liked the best, was a novelty imported from some of the northern towns, and which, if it has not been imitated elsewhere, had the temporary advantage of interesting those who sent in a paper, and secured for the *bénéficiaire* a good support.

All hope entertained at one time for an extension of art to the northern latitudes of London at the Alexandra Palace has departed, and the Aquarium in Westminster, where one of the advantages offered was a series of "high class music in furtherance of the best interests of art," stands as a monument of unfulfilled intentions.

Great changes are spoken of in connection with the Philharmonic Society, now progressing towards the completion of the third quarter of a century of its existence. With these the future historian will be called upon to deal. In the season last past, which some affected to believe was the period of its dissolution, two symphonies by Brahms and Sullivan, together with new overtures by Walter Macfarren, Benedict, Harold Thomas, Stephens, Massenet, and Goetz, besides novelties of another character, concertos, and so forth by A. H. Jackson, X. Scharwenka, Rubinstein, and Piatti, not to count the favourite well known works always to be heard with pleasure, showed enterprise as well as energy, so that there seemed to be vigour enough to inspire respect, if not admiration. Mr. W. G. Cusins has again been an efficient conductor, and will not be readily replaced.

Mr. Henry Leslie's Choir, after an existence of five-and-twenty years, has ceased to exist, and the style of music it was called into being to perform will, perhaps, find interpreters elsewhere. The South London Choral Association is spoken of as the body next likely to succeed it in public estimation, but this succession is a long way off, for their constitution is different, and the class of music they practise more mixed, with a view to popularity.

The two concerts of the Bach Choir demonstrated the possibility of obtaining almost perfect representation of extremely difficult works, such as the "Requiem" of Brahms, the "Magnificat" of Bach, and Cherubini's *Messe Solennelle*, from singers whose education and tastes lead them to the earnest study of great efforts in a proper spirit. No composition undertaken by the choir was presented to the public until after a number of rehearsals, but the excellence of the work done was held to be a good reward for their somewhat arduous labours. If it were possible for the choir to increase their public performances, then London might boast of a musical body worthy of its wealth and tastes, and the regret of the cessation of Leslie's Choir be considerably lessened.

Another long-established institution, the Musical Union, this year ceased to be under the rule of its founder and director, Mr. John Ella, increasing years and failing sight compelling him to relinquish that which he had called into existence, had developed and seen prosper, while yet the laurel it had earned was at its height.

The Sacred Harmonic Society, after having been established for nearly half a century, the greater part of which time had been spent in one locality, Exeter Hall, has been compelled to find a new home, and at the end of the year the first series of concerts commenced in St. James's Hall, the 800 performers, which the former building could accommodate, being reduced to one-fourth of that number without any very great disadvantage, for the proportions being well balanced and better suited to the changed *venue*, the whole seemed to afford an improvement, and the new lease of life thus entered upon will doubtless help to continue the activity of the society in its career of usefulness.

All these things indicate the necessity of alertness on the part of providers of public entertainments, in order to accommodate themselves to the ever shifting needs of the public and the possible alterations of opinion among those upon whom they are dependent. The exercise of forethought is as imperative with associated bodies as with individuals.

This has given a new impetus to the Monday Popular Concerts. For some time they were slowly drifting into the region of the perfunctory. One programme was too much like another, and the close borough of artists to whom the execution of the several works was assigned necessitated some change, even if it was only to prove now that there were better performers attainable. New works, by new composers, and unknown pieces by the old masters have been brought forward with surprising results, and the public, ever ready to recognise concessions made to its desires, have not been slack in their response in the way of patronage. More than one candidate for popular favour has been permitted an appearance, and the freshness thus obtained has been most healthy. The *début* of the young English pianist, Eugène D'Albert, will make the past season memorable, even if no account be taken of the numerous novelties performed.

It should be mentioned that the Oratorio Concerts, under the direction of Mr. Barnby, at the Albert Hall—that splendid but not easily accessible concert-room—have been carried on with energy, if not with much regard for things new as well as old. Mr. Carter's Oratorios there have not been renewed, but that gentleman has undertaken recitals of operas elsewhere, in which all the parts were sung by competent principals and chorus, in an attractive form.

While the Albert Hall is yet in the mind, it may be mentioned that the Royal Albert Hall Orchestral Society has decided upon making an alteration in its title, possibly with the intention of giving performances in another place which the public can reach without any very great inconvenience. Since its existence it has contributed by its efforts over £3,000 to various charitable institutions, and the decision in favour of change, if confirmed, will tend greatly towards enlarging the means towards similar ends in the future.

The facilities for reaching a place of public entertainment have secured the success of the off-season of opera at Her Majesty's Theatre, and thus enabled thousands to visit the place, even when an American company gave a popular entertainment of negro minstrelsy.

The opera season from April to July has seen the production of a few new works or revivals of old ones. At Covent Garden, Mme. Albani added to her fame by her performance in Hérold's *Pré aux Clercs*, but Mme. Patti only awakened a sorrow that she should have wasted her time in studying such an unworthy production as *Estella*. Two new stars appeared in the operatic firmament here, Mlle. Nevada, a young American, and Mlle. Sembrich, each with success, but the latter with extraordinary success.

At Her Majesty's Theatre the only two novelties were Verdi's *Forza del Destino*, which was a dismal failure, and Boito's *Mefistofele*, which was a grand hit. The season, which also included some splendid performances of *Lohengrin*, conducted by Herr Richter, was short but interesting.

The Haverley Mastodon Minstrels, referred to before, occupied the theatre until the autumn, when Mr. Arditi undertook the management of the "Short Season of Opera at cheap prices." The first performances, from one cause or another, were so many disasters. Night after night the most remarkable incompetents were permitted to go through their work without exciting any resentment from placidly-disposed, half-empty houses. Later on the performances greatly improved, and two novelties were ventured upon. One was *Maria di Gand*, by Tito Mattei, a work very well scored and admirably placed upon the stage, but which displayed in its construction more of the composer's memory than invention. The other was Vincent Wallace's *Maritana* with Italian words. This was a great success, chiefly owing to the fine acting and singing of Sig. Vizzani and Mme. Trebelli.

Changes will be commenced in both Opera houses after this year. Many of the artists who in consideration of their past valuable services were retained upon the establishment long after they had ceased to be ornamental, will retire; and it is further said that new conductors will be engaged at each house.

Perhaps in the course of time the directors will admit the requirements of the paying portion of the musical public, and disregard the fashionable element pure and simple, and with reduced establishments be able to lower the cost of entrance, change the hour for commencing, and make the opera in reality what it is supposed to be, a musical entertainment, independent of the conveniences of a *quasi* fashionable lounge of an expensive character.

Opera in English under the direction of Mr. Carl Rosa was as usual attractive. Wagner's *Rienzi*, Ambroise Thomas's *Mignon*, Balfe's *Bohemian Girl*, Wallace's *Maritana*, Goetz's *Taming of the Shrew*, Verdi's *Aida*, and, of course, *Carmen*, made the season worth remembering as it had been worth enjoying.

In lesser matters, the claims of a music-loving people have been catered for, and Ballad Concerts in several places, notably at St. James's Hall, have been as usual attractive, the public caring nothing about the principle of royalty-sitting so long as they have been royally well sung.

It is gratifying to note a commendable amount of enterprise in certain of the suburban musical societies, foremost among which the Borough of Hackney Choral Association stands pre-eminent. The Brixton Choral Society has also done some good work; and a new body, the Highbury Philharmonic Society, has greatly distinguished itself by producing, among other things, for the first time in London, a remarkably clever and melodious new oratorio, entitled *Nicodemus*, the work of Dr. Gladstone of Norwich.

Promenade Concerts at Covent Garden Theatre in two several ventures—one by the Messrs. Gatti, conducted by Mr. F. H. Cowen, and one by Mr. Hayes, directed by Mr. West Hill—have been as profitable as ever.

Mr. Ganz's Orchestral Concerts in May and June, saw the production of many interesting novelties; and four concerts given on Saturday evenings in November and December, by Mr. Cowen, were artistically successful.

The concerts under the direction of Herr Richter will not be readily forgotten, more particularly as they have paved the way for a repetition in the months to come.

Among the minor operatic performances may be mentioned the production of the *Pirates of Penzance*, by Sullivan and Gilbert, at the Opéra Comique; that of Offenbach's *La Fille du Tambour Major* at the Alhambra, *Olivette* at the Strand, and the displacement of *Les Cloches de Corneville* at the Globe by *Les Mousquetaires au Couvent*. Each of these has found admirers, and those concerned in the production have had no reason to complain of the issue.

The institutions for the training of musicians have continued their worthy work. The Royal Academy of Music in educating a very large number of young people, who occasionally are permitted to exhibit their qualifications at the concerts, both vocal and instrumental; and the new conductor, Mr. William Shakespeare, has proved his fitness for that appointment by the care, taste, and judgment with which he exercises his authority. The National Training School of Music at South Kensington makes less show than might be expected, and the present year sees the end of the probation, and the termination of the experiment for which it was founded. Many of the scholarships contributed by private and public donors lapse in the spring months, and there is no definite information as to whether they will be renewed or not. It was hoped ere this to have completed the amalgamation of the two bodies, the Royal Academy and the Training School, and to have united the funds, influence, and educational advantages. This has not been done. Now it is proposed to ask the Government for help, but the feeling, by no means narrowly confined, is in favour of the advancement of a new scheme entirely, and it is not unlikely that the much talked of National School of Music under Royal protection will become a reality. The interest taken in musical education by the authorities of the City of London was enlisted on behalf of the National Training School already in existence, but the establishment of an academy in the City actually at work might be construed into a diversion of that interest into another channel. The Corporation is large enough and powerful enough to support both institutions, and there is sufficient work to do to employ all that are engaged in the neighbourhood of London; and although it has been said that the foundation of a Conservatoire of Music would end in simply multiplying mediocrity, there is a possibility of obtaining excellence from the emulation which is sure to arise where there are many rival institutions in the field.

In the long roll of the names of those who have at last "joined the majority" and finished their labours on earth, the names of Sir John Goss, Honoré Grignon, Jacques Herz, James Coward, Julian André, Dietrich Krug, Henry Wieniawski, John Curwen, James Robinson Planché, W. T. Wrighton, Ole Bull, Ivanoff, Mme. Wenn, have, among many others eminent in other branches of art, served to swell the list.

The year has also seen the establishment of uniformity in the qualifications of all candidates for musical degrees

in the Universities qualified to confer them. Now, not only Dublin but also Oxford and Cambridge require each of their candidates for the grade of Bachelor in Music to show some literary capacity beyond that of music alone. This will limit the number of applicants for the honour, and lessen the labour of the examiners, and perhaps improve the value of the degree. One thing more remains to be accomplished, namely, the abolition of the performance of the exercise required from those who proceed to the degree of Doctor in Music. It is altogether unnecessary in these days; it has become a concession to the miserly and impecunious, and is a relic of that past when the residents were unable to obtain any other musical performance at a cheap rate. If the examiners are satisfied with the exercise—and this must be so, or the proceedings are for a time at an end—the Vice-Chancellor or his deputy might be spared the infliction of having to endure, officially, a process which must be a nuisance to the unmusical, and a painful infliction to one gifted with an ear for music. It is not often that the performance of the exercise is so careful as to furnish a musical treat, and every one, even the fond author of the work, is heartily glad when the troublesome formality is over, and the requirements of a needless statute fulfilled, though it be at the cost of much wasted money.

Another very needful reform may be adopted at Oxford with advantage, namely, an occasional change of examiners to assist the learned professor of music. Would it not be as well to adopt the plan pursued at Cambridge; or if the senior University scorns to follow where it should lead, would it be impossible to devise a system which would be more conformable to modern use, and introductory to the world of music?

The Society of Arts, true to its mission, has extended the sphere of its usefulness by the institution of practical examinations in music twice a year, either at their own house, and under the protection of the bodies in the provinces in connection with it. The success which has attended this effort proves the existence of the necessity for calling it into exercise. Cannot Oxford meet the "first beginnings" in a like spirit? The honours of the University are too much prized not to be sought after. One of its duties is the educating or the leading out of minds. Is it not possible to lead out in a new direction when the old one has become blocked up by the useless *débris* of the past? According to tradition, King Alfred founded the University of Oxford about the year 881, after he had defeated the Danes. Alfred was accomplished in music as well as in other arts, and a graceful tribute to his memory might be made if the occasion of the thousandth year of the supposed foundation of the University were taken as the starting-point for the many reforms in musical praxis needful according to the ideas of the present day.

OUR MUSIC PAGES.

THE issue of the Musical Supplements, which formed a special and distinctive feature in the numbers for 1880, having been received with so much satisfaction, is a sufficient warrant for continuing the plan in the publication for the present year. The intrinsic value of the pieces given was by no means contemptible, while their worth as speaking evidences, as it were, of the styles of the several composers whose works were thus presented, cannot be fully or entirely estimated. No amount of literary description, however skilful, could give so perfect an idea of

> The turns and tricks of thought
> Which mark men's varied use
> Of this our common speech,

as a full quotation from the works themselves. Then can be seen at a glance how and in what way a musical idea, be it ever so small, is taken and treated, and the relative value, the "burning and striking" expressions bear to their context and to one another. There can therefore be no doubt that the examples given in the supplements have proved of great value. Each piece has been chosen because of its exhibiting, as far as possible, in an epigrammatic form, some of the salient points in which the several composers differ in their treatment of the resources of music from their contemporaries, predecessors, or successors. Purcell, Handel, Schumann, Abt, Reinecke, Scharwenka, Pauer, Berlioz, Goetz, Kirchner, Lachner, Löw, Rummel, Moszkowski, and Sterndale Bennett are names which promise a comprehensive and extensive range of art; and as the time rolls on the further extracts will show in an agreeable and not unacceptable manner the differences of conception and treatment employed by musicians of all "nations and kindreds and people and tongues." If variety is charming, and the greater the change the wider the delight, who can say what will come in the time of the misty future from the enjoyment of such a selection as will in due course be gathered together?

Following out the plan already found to be so acceptable, we present our readers at the outset of a new year with specimens of the musical minds of two composers whom this world counts worthy. The first is Xaver Scharwenka's "Minuet," from his Op. 43, which scarcely needs any further recommendation than that which it carries in and of itself. The second is an "Andantino" from the Sonatina (Op. 8) by Hermann Goetz, the promising musician cut off too early from the world which now fully acknowledges his genius. To the study of these bright little extracts we leave our readers, further hoping, as may be considered both right and fitting at this season, that they may one and all derive as great an enjoyment from the days to follow in the new year just begun as they are certain to experience from a right use and reading of the pieces presented as the first of the Music pages of the MONTHLY MUSICAL RECORD for the year 1881.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke, Serie III. Kleinere Geistliche Gesangwerke. No. 1—31. Zwei Bände. Serie V. Opern. No. 7, Sogno di Scipione (K. 126); No. 8, Lucio Silla (K. 135). Serie VIII. Symphonien Nos. 35–39 (K. 385, 425, 444, 504, 543).

As the publication of this colossal undertaking advances, those musicians who have watched it with interest from the commencement will not fail to recognise the excellent judgment and tact shown in the order of publication of the various works. Among the many hundreds of compositions which Mozart wrote there are many of which, without disparagement to the genius of the composer, it may be said that the interest is chiefly, if not entirely, historical. They aid us in tracing clearly the gradual development and growth of Mozart's genius; but the musical interest they possess on their own account is relatively small. Had the publishers commenced by issuing all the best-known and finest works with a view to more speedy profit, leaving the youthful and often comparatively inferior compositions to a later date, the interest of subscribers would have probably fallen off; but by alternating well-known masterpieces with works

hitherto unpublished, curiosity is sustained; and as the successive numbers make their appearance, there is always something to be found which will reward the attention of the student.

These remarks have been suggested by the most recent issues of Mozart's works, the list of which heads this article. We have here three groups of a totally different character, one of which—the symphonies Nos. 35 to 39—contains with one exception only well-known and familiar works; the two early operas are musically among the less interesting of their class; while the collection of the smaller sacred works contains many points worthy of notice. We shall therefore pass very briefly over the symphonies and operas, devoting the greater part of our space to Series III.

The first of the symphonies before us is the so-called "Haffner" symphony in D (K. 385), written at Vienna in July, 1782, for a festival at the house of Mozart's friend, Haffner. It originally contained six movements, then resembling in form a serenade; but in the following year Mozart sent out a march and a second minuet, so reducing it to the ordinary symphonic form, and adding at the same time flutes and clarinets to the score in the first and last movements. These additional parts are printed for the first time in the new edition. The symphony, which is a most charming work throughout, has been several times given at the Crystal Palace and elsewhere.

Of the two following symphonies, in C and in G (K. 425 and 444), Jahn truly says (ii. 7) that "nowhere else does the positive influence of Haydn's symphonies so clearly show itself." The former of the two (No. 6 of the old edition) is well known; the symphony in G has never before been published. It is for a small orchestra—two oboes and two horns, and in the slow movement a flute being the only wind instruments—the music is very pleasing though not in Mozart's greatest style. The two remaining symphonies—that in D without minuet, and in E flat (K. 504 and 543)—are two of the composer's finest, and are familiar enough to musicians to render any remarks on them superfluous.

Il Sogno di Scipione, though published among the operas, is better described by the term *serenata drammatica*, which we find on the title. It was an allegorical piece written in 1772 in honour of Hieronymus, the newly elected archbishop of Salzburg, to whom so many of Mozart's subsequent troubles were owing. The music has much more of a concert than of an opera character; seldom does the dramatic element come prominently forward. The work consists of an overture, two choruses, and ten airs; the latter, which are musically the most important part of the serenata, are written in the Italian style of the last century, abounding in *bravura* passages, but of little distinctive character. There is hardly a number of the work which bears the unmistakable stamp of Mozart. It must not be forgotten that *Il Sogno di Scipione* was written at the age of sixteen; but even taking this into account, it can hardly be pronounced worthy of its composer. It is probable that Mozart felt but little interest in the occasion, and had no inducement to throw his whole soul into his music.

The opera *Lucio Silla*, composed for Milan, and produced there in December, 1772, is of far higher musical value than *Il Sogno di Scipione*. On its first production it was so successful that it was repeated more than twenty times. While it is, as might be expected from the youth of the composer, by no means equal to his later operas, such as *Idomeneo*, it possesses in many parts more than a merely historical interest. The overture is in form like many of Mozart's earlier symphonies, being in three separate movements—two allegros divided by an andante; it is vigorous and pleasing, but without any special importance. The songs in this opera are mostly written in the ordinary Italian style of the last century, with abundance of florid bravura passages of vocalisation. The most important airs in the work are those which were written for the celebrated singers De Amicis and Rauzzini; of these Nos. 4 and 11 for the former and No. 14 for the latter are particularly worthy of attention. A very fine dramatic song, "Frà i pensier" (p. 228 of score), deserves mention not only for its expressive melodies, but for its beautiful orchestration, which shows a feeling for colouring comparatively rare at this early period of Mozart's development. The opera contains a large number of highly dramatic accompanied recitatives, many of which are not unworthy of comparison with the finest examples to be found in *Idomeneo* or *Don Giovanni*. But the gem of *Lucio Silla* is unquestionably the final scene of the first act, which is a real masterpiece. It commences with a magnificent recitative (p. 73), distinguished equally for declamatory power, boldness of modulation, and charming instrumentation. To this succeeds a beautiful funereal chorus in E flat, in character somewhat similar to the opening chorus of Gluck's "Orpheus;" a most expressive soprano solo in G minor leads to a repetition, with modifications, of the chorus, now in quicker time; and a second accompanied recitative is followed by a very melodious duet, the only fault to be found with which is that the second allegro is somewhat too long. The entire scene is most remarkable as the work of a boy of sixteen, and foreshadows his subsequent position as the greatest dramatic composer of his day.

The thirty-one small sacred works comprised in the third series give proof alike of Mozart's industry and of his versatility. The larger number of them were written during the Salzburg period, and many of them were, doubtless, thrown off in a hurry for the exigencies of some service in the cathedral. They are in all styles, from the severest *a capella* to the florid quasi-operatic style recently noticed in speaking of the Litanies. Several of the pieces are of very slight, or only historical importance; but others are equal to the best parts of the masses. It would be unprofitable, and probably also uninteresting, to notice *seriatim* the whole of the pieces contained in these two volumes. A few remarks on the more important numbers will suffice.

We find first a collection of five Kyries; the first and second of these are boyish works, the second being a very clever canon in unison for five sopranos. The third (K. 332) is a very beautiful *largo* in E flat, of a most expressive character, which may possibly have been designed for some mass never continued. Another Kyrie (in D minor, K. 541) is remarkable for its very full orchestration. As the score contains parts for clarinets and for four horns, it is certain the work cannot have been written for Salzburg, where they had no clarinets in the orchestra; the probability is that it was composed for Mannheim. It is unquestionably the finest of the five settings of the words here given. A "Miserere" (K. 85), for alto, tenor, and bass voices with organ, written at Bologna in 1770, shows how thoroughly Mozart had at that period caught the spirit of the old Italian church music. With the simplest possible means he obtains considerable effect. Another work of a somewhat similar character is the interesting "De profundis" (K. 93) for four voices, basses, and organ.

Of three settings of the "Regina cœli" (K. 108, 127, 276), all in a lively and, to modern notions, by no means ecclesiastical style, the second is perhaps the finest. A

somewhat rare example in Mozart's sacred music of a tremolo for the strings will be found at page 99 in the accompaniment of the choral passage "Resurrexit sicut dixit." The "Ora pro nobis" is a beautiful, though very florid, soprano solo, and the final "Alleluja" recalls in its character the "Dona" of Mozart's mass in F, though the present movement is much more elaborately developed. The third "Regina cœli" (K. 276) is considerably shorter than the others, being only in one movement, for alternate solos and chorus. This is also a very interesting work; the change of feeling, though not of *tempo*, in the music at the words "Ora pro nobis" being very characteristic of Mozart.

The "Te Deum" in C (K. 141), for four voices, two violins, bass, and organ, in its first part is not especially striking. It is in character much like the smaller Salzburg masses; but at the "In te, Domine speravi," we find a masterly, though not very long double fugue, with brilliant and florid violin parts. This movement may rank with Mozart's best efforts in this style.

Of two settings of the "Tantum ergo" (K. 142, 197), both of which are scored for strings, two trumpets, and organ, the former in B flat, for soprano solo, with the chorus entering as a kind of refrain at the end of each phrase, is the more striking. Neither of them, however (though both are pleasing) rise above what may be called Mozart's "good average."

The first piece in the second volume—the Offertorium "Scande cœli limina" (K. 34) is of small musical value, but has an historical interest. Not long after Mozart's return from his first visit to Paris in 1766, he was visiting some monks who were friends of his family, in their monastery at Seeon in Bavaria. At dinner one day the prelate was regretting that he had no offertory suitable for the approaching festival of St. Benedict. Little Wolfgang took an early opportunity to leave the table and slip out of the room, and in an adjoining apartment he wrote down this offertory in pencil, leaning against a window ledge. The composition is in two movements—a soprano solo, followed by a chorus—it contains more than 150 bars, and is scored for violins, basses, trumpets, drums, and organ. Though the music is not remarkable, the feat of writing it under such circumstances is, for a boy of ten, certainly surprising.

It was probably for the same monastery that, four years later, Mozart wrote the offertory for the feast of St. John the Baptist, "Inter natos mulierum" (K. 72), a beautiful chorus, accompanied by two violins, basses, and organ. The contrast at the words, "Ecce agnus Dei," will not escape notice. There is an anecdote connected with this piece which is worth giving. One of the monks at Seeon, known as "Peter Johannes," was a special favourite of Mozart's, and when the boy visited him he used to climb on his knee, stroke his cheeks, and sing to a little melody of his own, "Mein Hanserl, liebs Hanserl!" ("My Johnnie, dear Johnnie!") The worthy father's surprise and amusement may be imagined when, on hearing the offertory, he found the familiar melody introduced at the words, "Joannes Baptista"!

Two interesting examples of the employment of Gregorian tones will be met with among these pieces. The first is in the final chorus of the offertorium "Benedictus sit Deus" (K. 117) in which, between the jubilant phrases of the full chorus, each voice in its turn intones the eighth Gregorian tone to the words, "Psalmum dicite nomini ejus," &c. The other example is still more striking. The chorus, "Benedicite angeli" (K. 342) consists entirely of the fifth tone sung in unison and octaves by the full chorus, and accompanied with independent florid passages for the orchestra.

The offertorium, "Misericordias Domini" (K. 222) is one of the finest and most elevated in style of Mozart's sacred works. The contrapuntal element predominates, and the work has some affinity of style to the opening numbers of the Requiem. The next piece in the collection, the chorus "Venite populi" (K. 260) for a double choir, is not only interesting as the only piece of church music by Mozart written in eight real parts, but is so admirable a composition, which it is surprising should never before have been published.

There remains but little more to mention in this series. A very charming offertory for the Virgin Mary, "Alma Dei creatoris" (K. 277), for soli and chorus, has less counterpoint in it than most of Mozart's sacred music, but it cannot fail to please from its constant flow of melody. One of our composer's most inspired works, the "Ave verum," closes this most interesting series. It may be well to add that, of the thirty-one works contained in these two volumes, nineteen are now published for the first time.

EBENEZER PROUT.

WINTER ITALIAN OPERA.

AFTER giving Verdi's *Aïda* with some degree of success, Mr. Armit, the manager, on the 25th November permitted Sig. Tito Mattei to produce his opera, *Maria di Gand*, at Her Majesty's Theatre, with every care as to the *mise-en scène* and the selection of characters. So enthusiastically did the artists work for their compatriot that the audience was constrained to applaud their energy in the most noisy fashion, led, doubtless, by not a few friends in front, who encouraged the exhibition of approval by indicating the places where it might be commenced and indulged. The artists, misled by these demonstrations, modestly repudiated all desire to take the success as being due to their own exertions, and each time the applause broke forth pointed triumphantly to Sig. Mattei, who was seated in the orchestra directing his own work, as though to say, "He alone is worthy of all your approval, and towards him it should be directed." The second and third times the opera was played did not witness a repetition of this exuberance of expression, but then there was not so large an audience on either occasion as upon the first night. The judgment of the critics, kindly in tone in every instance, was not favourable to the work, and it has been withdrawn. The composer has accepted his defeat with the best grace possible, and has submitted to the verdict of the judges, and has regarded the attitude of the public towards his venture as discouraging for the present. Sig. Mattei's mistake has been in undertaking a grand opera at all. His ideas and sympathies are chiefly with that form of music best suited to the lighter comic opera in its pure Italian form of expression. It is true that he could plead, if he chose, the example of Donizetti and Bellini and others in the character of the music written to express certain dramatic situations, but their authority is not held to be of much value in works of professedly modern formation. Sig. Tito Mattei says that *Maria di Gand* was written some twelve years ago, before Wagner's operas had found a voice in England; but even then, much that the old school of Italian writers had given to the world had become antiquated and superseded, and it would be as well for the composer of a new opera not to have selected as his patterns those methods of expression which, at the time of the construction of his effort, were regarded with some measure of amusement when shown on the stage in association with the situations they were called upon to intensify and illustrate. The value of their melodies as melodies none would care to question, for beauty is beauty even though it be in rags and inappropriate garb. Sig. Tito Mattei seems to have looked at his work as most Italians do who construct rather than invent operas. The plan is simple. Should the events of the plot suggest any situation which is similar to that which exists in any other opera, the idea seems to be to adopt the one known to the character of the old, and it is therefore not remarkable that old opera-goers should be able to recognise with ease things of a pattern which formerly gave delight. It may be that the effect is not wholly the same, and hence a peculiar incongruity arises. This does not much signify except to the critics, and singularly enough in London the majority of the audiences of the London theatres are judges good enough to refrain from patronising an entertainment which does not please them, or which reminds them too much of something else. The author of the libretto of *Maria di Gand*, Sig. Cimino, has taken his theme from Sardou's *Patrie* and the manner in which he has dealt with

the story is that told by the writer of the notice of the opera in the *Daily Telegraph*:—

Count George of Ghent, a Flemish nobleman reconciled to the Spanish dominion of his country, has an intimate friend, Richard Orley, who, as a rebel against King Philip, has been proscribed. This Orley secretly enters Brussels, hoping to win the Count over to his cause, but the Spaniards get scent of his whereabouts and are close on his heels. When there, Orley calls a meeting of conspirators in the ruins of his ancestral castle, the Countess Mary, between whom and the outlawed man a tender feeling exists, arrives to warn him of his danger. She is only just in time. A band of Spanish soldiers, led by an active captain, Marco, appears on the scene; but Orley, the Countess, and Anna, her attendant, escape by a secret passage known only to themselves. At this juncture, the Duke of Alva comes from Spain to carry out the King's resolve against heresy. An edict threatening Protestants with death is promulgated in the public square, but the manly nature of the Count revolts against it. Having denounced the cruel law to Alva, he is about to be made prisoner when Orley, stepping forward, slashes the royal document to pieces. He is at once arrested, and as the Count intercedes for him, Marco states that all his accomplices are in prison, save a lady who had visited him at night. The Count's suspicions are aroused, but Anna saves her friend and mistress by stepping forward to accuse herself. Orley is quickly put to death, and soon the Countess sees from her window the erecting of a scaffold for Anna's execution. Overcome with pity and remorse she writes to the Duke, declaring Anna's innocence and her own guilt, but the message falls into the hands of the Count, who thereupon resolves that his faithless wife shall die. To carry out his purpose he poisons some wine, and bids the Countess drink with him to Flanders. She takes the cup, but moved by a sudden impulse, the Count snatches it from her, swallows the fatal contents, and dies. There is, obviously, material enough in this story for a powerful drama. Sig. Cimino's drama is, however, weak. As the end approaches the details become far too involved for opera, but upon this it is not needful to insist, since much more culpable, because more avoidable, faults appear. The introduction of a half-drunken, wholly stupid character, Andrea Van Heyson, apparently for no other purpose than to be entrusted with Anna's letter, and by carelessness bring about the catastrophe—is a very gratuitous mistake. Then nothing whatever is made of that formidable personage, the Duke of Alva. A more insignificant dramatic character is hard to conceive, his principal function being to sit in a chair of state and take insults; while, when the other persons come down to the front to unitedly express their various feelings, he stays up among the supers. But a still more remarkable example of disproportion is presented in Anna. This personage, by accusing herself to save her mistress, performs an act of sublime devotion compared with which the best doings of the other characters are insignificant. Yet the deed passes as the merest detail, and its doer is dramatically almost as much a nobody as the Duke of Alva himself. To this we must add that in dealing with the story, Sig. Cimino has contrived to invite comparisons such as would have been better avoided. Thus, the scene of the insulted edict necessarily brings to mind that at Altdorf in *Guillaume Tell*, while the Count, after the discovery of his wife's conduct, so suffers and resolves as to make us see in him the double of the injured husband in *Un Ballo*. It is needless to go further for proofs of the statement already made—that Sig. Tito Mattei has not been well served by his librettist.

With the scoring for the work our composer has taken great pains, and, in fact, has made that part the most interesting. He may not have been successful in his invention, and he may have failed in the expression of emotion, but his score shows power in an unexpected direction, and for the pleasure constantly greeting the ear more than one of those present on the first occasion were constrained to stay when they would have left the work to see itself out after the first two scenes.

The other noteworthy production of the season has been Wallace's opera, *Maritana*, in Italian, with Mlle. Widmar as Maritana, Mme. Trebelli as Lazarillo, Sig. Vizzani as Don Cæsar de Bazan, Sig. Ghilberti as the King, and Mr. Barrington Foote (hitherto known by his *nom-de-théâtre* of Sig. Franceschi) as Don José. It is difficult to realise the necessity of performing an English work in England in a foreign tongue, unless it be to show that it is not so good in its new dress. To fit it for the stage the old dialogue has been converted into recitatives by Sig. Tito Mattei, who has shown considerable facility and cleverness in dealing with another man's ideas; but although there was a remarkable degree of curiosity as to the presentation of so well-known a work in a strange tongue, the impression made was that it would have been better to have left it alone or to have given it in English. The melodies were particularly welcome, and proved to some minds that the love for a tune has not yet been chased out of the disposition of the people by the multitude of noises which compose a modern opera.

The second repetition of *Maritana* was made on the last night of the season (December 11th), and "Italian Opera at Cheap Prices" yielded a locality to the monster band of Mastodon niggers, who resumed their occupation of the home of opera on Boxing night. Whether there is not something of irony in this arrangement is an open question. The theatre was occupied for many weeks by the pseudo-niggers, whose clap-trap performances sufficed to attract large audiences, and to fill the pockets of the managers. A short season of "Italian Opera at Cheap Prices" replaced the niggers, and the directors, under the impression that the theatre would fill itself, and their treasury be filled, if the entertainment was as trivial as that which had proved so remunerative, placed the most threadbare operas upon the stage in the most threadbare manner, supported by singers who proved their own incompetency at every turn, and testified to the want of judgment on the part of those who engaged them.

THE OPERA SEASON IN ROME.

In the December number of the MONTHLY MUSICAL RECORD a sketch was given of the salient features of the Costanzi Theatre in Rome, which was opened with due pomp at the end of November. The opening performance of course attracted an immense audience, though, so far as the music is concerned, the manager might just as well have chosen Offenbach's *Belle Hélène* as Rossini's *Semiramide*, for the vast majority of the audience came to see and discuss the new theatre, and the music was altogether a secondary consideration. There was no prologue, nothing to mark the occasion, but the King and Queen and the whole Court were present. The Royal March was played when they appeared. Sig. Costanzi was made a Cavaliere; Sig. Sfondrini, the architect, a Commendatore of the Crown of Italy Order; and the event of the opening night passed off to the satisfaction of all concerned.

On the second night of *Semiramide*, however, there was a reverse of fortune. The audience on the opening night of nearly 4,000 had dwindled down to barely 200 spectators, and not only the shortcomings of the performance, but also several features of the theatre, novel to the Romans, were criticised more or less severely. And so far as regards *Semiramide* and the way in which it is put on the stage, the criticism is fully justified. Even the Romans begin to discover that there is a great difference between *Lohengrin* or *Rienzi* and *Semiramide*, and that whatever may be said of Rossini's masterworks, *William Tell* and the *Barbiere*, *Semiramide* certainly is not one of them, and belongs to an obsolete school. Moreover, none of the artists were equal either to their task or to the size of the house; and it is admitted that even Signora Tirelli—who sang in London last season—made an unlucky hit in accepting on this occasion the part of the prima donna, which is suitable neither to her voice nor to her style. On the whole, then, it is little more than a second-rate performance, whose defects are, besides, aggravated by the "invisible orchestra," the more so as the Romans cannot as yet reconcile themselves to the fact that they are only to see the head of the conductor. Nor can it be denied that Wagner's idea of the "mystic gulf" is certainly inapplicable, and indeed never was intended to be applied, to such operas as *Semiramide* and *Norma*. Wagner's views and intentions on this subject are clearly expressed in his writings, and the sunk or invisible orchestra, as it has been adopted with modifications in several German opera-houses, is as much in harmony with the extension of form, the fulness of instrumentation, and the essentially polyphonic tendency of modern lyrical dramas as it is out of place in the *opera seria* of the Bellini and Donizetti school.

The very fact of such namby-pamby works as *Semiramide* and *Norma* having been selected for the all-important opening performances of one of the largest opera houses in existence, is evidence that the manager has utterly failed to grasp the aim and object of Wagner's invisible orchestra, unless indeed he deems it his interest—and this is by no means improbable—to make the "Costanzi" a failure, with a view to maintaining the prestige of his own "Apollo." At all events, it shows how even the best intentions of an enterprising citizen who has sunk his fortune in the building of a public and artistic

nature, and the most skilful designs of his architect, may be baulked by a narrow-minded manager of antiquated notions who has, perhaps, other interests at heart. In the meantime the novelty having worn off the Roman public are already neglecting the new opera house, and Sig. Costanzi is being daily implored by the press to get rid of his manager as the only way to avoid the failure of his high spirited undertaking.

The "Argentina," another large opera house, subsidised by the Municipality of Rome, has opened, and is proceeding with its winter season under much more favourable auspices. Among the operas put on the stage are notably Marchetti's *Ruy Blas* and Pacini's *Saffo*, of which the latter is at present drawing large audiences. Both these operas deserve more than a passing notice, the more so as out of Italy they are as yet hardly known. As Ponchielli's *Promessi Sposi*—which Mr. Rosa proposes to bring out in London this season—is the forerunner of his *Gioconda*, so Marchetti's *Ruy Blas* contains the germs and elements of his *Don Giovanni d'Austria*, and is therefore a work at once interesting and instructive. Without entering into details here, it may be noticed that Marchetti is among the ablest and most advanced of those Italian composers who have grasped the principles of lyrical drama, and have adapted them to the musical genius of the nation. Pacini's *Saffo*, though a less advanced work, is one of great dramatic vigour and musical merit, being undoubtedly the masterwork of this eminent and cultivated musician, who throughout Italy has left numerous traces of his untiring energy and efforts in promoting his art.

The season at the "Apollo" does not commence until the end of the old or the beginning of the new year; but the répertoire is already in the hands of the public. It consists of six operas, among which the only noteworthy ones are Verdi's *Don Carlos*, *Aïda*, and Goldmark's *Queen of Sheba*. Strictly speaking, the last named of these is the only novelty promised, and no doubt the spectacular display incidental to it is one of the principal reasons which prompted the manager to select it. One would imagine that operas such as *Lohengrin*, *Mefistofele*, *Hero and Leander*, and others, which were brought out in preceding seasons, and, by virtue of their success, are firmly established in the favour of the Romans, would naturally be again produced as standard operas. But in Italy, with a few exceptions in the north, as Turin and Bologna, opera matters are not managed on such rational and artistic principles. The public do not care to be educated; they do not care for a standard repertoire; their craving is for change and novelty. If they cannot have a change of music they are satisfied with a change of singers, and hence they would rather hear *Trovatore* with a new Leonora, than *Lohengrin* with the same Elsa. But for this such impresarii as Sig. Jacovacci of the "Apollo" are principally responsible. Their immediate object is to attract the public, not to improve its taste or keep pace with the progress of art; and the only wonder is that the Municipality of Rome practically encourages this system by maintaining a subsidy whose ostensible object is the promotion of dramatic music. Goldmark's *Queen of Sheba* was noticed in the MONTHLY MUSICAL RECORD of April, 1880, and it remains to be seen how far a Roman audience will be able to digest the composer's polyphonic, highly-coloured, advanced but somewhat heavy style. At Bologna the *Queen of Sheba* was a decided and legitimate success; but then Bologna, the pioneer of Wagner and others in Italy, is at least ten years ahead of Rome.

C. F. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *December* 15, 1880.

We have had two *débutants* at the Grand Opera this month. Last Wednesday, Mlle. Baldi, a South American, appeared as Marguerite. Her voice is of extended compass, the upper register is very fine, but the medium tones are not effective. However, she has great talent, and her power was displayed in the final trio. December 14th, M. Jourdain made his *début* as Vasco di Gama, in *L'Africaine*. He is a tenor with a brilliant future, but the *rôle* chosen by him was not adapted to display the best qualities of his voice. In *Lucia di Lammermoor* he would equal, and perhaps surpass, any artist who has sung in Paris. But his next attempt will be Fernando, in *La Favorita*.

Thursday, the 23rd of December, there will be a representation at the Opera for the benefit of the "Association of Dramatic Artists." Mme. Albani has announced her intention of singing for this charity. The other artists who will assist are Mmes. Krauss, Croizette, Samary, Judic, Jeanne Granier, MM. La Salle, Sellier, Coquelin, Melchissedec, and Delaunay. The programme will comprise: 1. Overture to *Freischütz*. 2. "Passé minuit." 3. Third act of *Aïda*. 4. *L'Étincelle*. 5. First act of *La Korrigane*. 6. *Les Charbonniers*.

December 4th, the "Quartett Vereen" gave a grand concert at the Continental Hotel. The programme was very fine, but the chief feature was the singing of Henrik Westberg, the Swedish tenor. He had just returned to Paris from a very successful tour through Germany and Belgium. His numbers were "Un aura amorosa," by Mozart; "Es blinkt der Thau," by Rubinstein; a romance by Ferdinand Hiller, and some Swedish songs. The change in his voice within the past two years is wonderful, but it may all be attributed to the instruction given him by Mme. Kenneth.

December 10th, Mme. Adam gave a grand *soirée musicale*. The audience was composed of all the Parisians celebrated in politics, literature, and art. The artists were MM. Tamberlik, Melchissedec, Dubulle, Mmes. Engalli and Thuillier, vocalists, and MM. Saint-Saëns and Paul Viardot, instrumentalists. M. Tamberlik sang the grand aria from *I Lombardi*. M. Melchissedec rendered in magnificent style the air from *Le Caïd*, drinking song from *Dimitri*, and the serenade from the *Timbre d'Argent*. The beautiful voice of Mme. Engalli was displayed in the romance from *Sapho*, and Mme. Thuillier sang exquisitely two French *chansons*. M. Saint-Saëns played to perfection two selections by Rameau, and M. Paul Viardot interpreted with his *maestro* the fantasia by Ch. de Bériot. But the crowning event of the evening was the grand trio from *William Tell*, which was superbly sung by MM. Tamberlik, Melchissedec, and Dubulle.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *December* 12th, 1880.

OUR first Gesellschafts-concert opened with the *Egmont* overture splendidly performed, which made as it were a prosperous *entrée* for the new conductor, Herr W. Gericke, Kapellmeister of the Hofoper. Brahms' Schicksalslied, so full of dignity and passion, followed; the chorus also gave two madrigals by Dowland and Morley, and a Jägerlied by Herbeck; Schubert's march in E minor, instrumented by Liszt, closed the programme, which was greatly ornamented by the artist's co-operation of Mme. Norman Néruda, who performed Spohr's concerto, No. 8, and Beethoven's romance in F. The highly esteemed lady found a hearty reception from the audience as well as from the critics of all the different papers of the day. You in London know full well how she treats her instrument; her pure tone and style free from every false sentiment. She was enthusiastically recalled to the platform again and yet again. It was in Vienna where she was heard for the first time in public as a child of six years in May, 1846, at a soirée given by Taubert in Streicher's Concert-room. Jenny Lind, then in Vienna, sang some Swedish songs and a Wiegenlied by Taubert, and all those who were present will certainly not have forgotten the events of that day. At the second Gesellschafts-concert, this day I write, Herr Scharwenka performed for the first time his second piano concerto, which was received (as he himself) with the greatest applause—Liszt's 13th Psalm and Beethoven's symphony in A followed. At Hellmesberger's soirée, next Thursday, Herr Scharwenka will perform also his new piano quartetto, F major. The second Philharmonic Concert, under the conductorship of Herr Hans Richter, consisted of the overture, *Die Vehmrichter* (*Francs Juges*), by Berlioz, Beethoven's first piano concerto, and Mendelssohn's symphony in A. Mme. Montigny Rémaury,

who played the concerto, was heard for the first time in Vienna, and made a very good impression, for she is a real artist in every respect. The third concert of the Philharmonic consisted of the *Fidelio* overture, a new piano concerto by Robert Fuchs, Goldmark's overture to *Penthesilea* (first performance in Vienna), and the Parisian Symphony by Mozart, as a homage to the great man, the date of the concert (December 5th) being the anniversary of his death. Goldmark's new work, divided in three united parts (Penthesilea and Achilles—the Feast of Roses—Struggle and Death), on Kleist's tragedy, showed another [illegible], a combination of splendid and fascinating instrumental effects, which hold the attention from the first to the last note. In the first concert of the Singakademie we heard Schubert's "Gott im Ungewitter," an old melodious Nachtwächterlied (composer unknown), a new and fresh chorus by Herbeck, and the 95th Psalm by Mendelssohn. Two pleasing songs by Heuberger, the conductor of the Verein, were also given, and Brahms's most interesting and seldom heard trio for piano, violin, and French horn, Op. 40, found a place in the programme. On the occasion of the two first concerts of the quartet union of Hellmesberger the audience was enchanted by the performance of Brahms's piano quartet, C minor, by the composer himself, and of Beethoven's piano-violin sonata in F by Mme. Montigny-Rémaury. The quatuor, with its most energetic character, performed in a truly manly style, was of really imposing dimensions. The other numbers, namely the quartet in D by Mozart, quintet in A by Mendelssohn, Beethoven's quartet in B flat, and in F (Op. 135), were so splendidly performed that they were welcomed as a boon by the audience. Grün's quartet party offered at their two first soirées Brahms's quartet in B flat, piano quartet in E flat by Schumann (excellently performed by Mme. Montigny-Rémaury), quartet in F (Op. 59) by Beethoven, sextet in E by Davidoff, piano trio in B flat by Schubert (Herr E. Löwenberg), and Haydn's quartet in C. The chief novelty of another quartet company (led by Fr. Radnitzky) was a piano quintette by T. Labor, performed by himself. Herr Labor is a very distinguished performer on the piano and organ, and the finely-organised nature of the artist, unfortunately deprived of sight, can be traced in every part of his work. Herr A. Door, professor of the Conservatoire, produced at his two trio soirées a list of works seldom or never now performed in public, such as trios, Op. 37, by Gernsheim, Op. 24, by Napravnik, Op. 20, by H. Huber; sonata, Op. 19, by R. Fuchs, Op. 5, by Brahms, and Op. 11, impromptus for piano, violin, and 'cello, by H. Grädener. The two most excellent sonatas, particularly very difficult for the player, were received with great acclamation. The performance of every number showed the skill of the first rate pianist, as he is known and recognised not only here, but also in Germany and Russia. Mme. Montigny-Rémaury also gave a concert, in which she performed Brahms's quintette in F minor, Op. 34, the variations of Saint-Saëns, and a duo by Godard, both for two pianos, Herr Door playing the second piano. The execution of the said numbers, as well as the solos, was most finished, and the plaudits of the audience were renewed with increased warmth piece by piece. The concert given by Miss Emma Thursby, the famed concert singer of New York, may also be mentioned. The audience endorsed in every respect all that had been written about her: a voice strong, but flexible and sympathetic, excellent trills, staccatos, and all the rest of fioritura singing. In her concert was also heard the famous cello virtuoso Herr D. Popper, whose performance evoked a storm of applause.

The Hofoper is in a constant state of unquiet, which will last till the new director, Herr Jahn, from Wiesbaden, enters upon his office. Re-opened about the middle of August, not one of all the promised new operas has been produced, unless *Medea* by Cherubini may serve for a new one, as the opera was last performed in the year 1832. Frau Materna appeared at her best in the *title-rôle*, but she was not capable of elevating an audience of our days to a keen appreciation of the beauties of the opera, as I remember when the opera was repeated in London Mlle. Tietjens in the Italian season was able to do. Frau Pauline Lucca performed Donna Anna for the first time in German, but the *rôle* seems scarcely fitted for her individuality. Herr Beck, one of the best members of the Opera, having recovered from a long indisposition, has made his re-appearance, and been most welcome. Herr Winkelmann, from Hamburg, a Helden tenor in every respect, was heard in *Lohengrin* and the *Prophet*, and was accorded a good reception; his engagement followed as a matter of course. As an exception *Preciosa*, with Weber's music, was performed, the actors being those of the Burg Theatre. The production of the *Schauspiel Director*, with music by Mozart, was somewhat of a bad chance for a Hoftheater. The experiment of giving performances at reduced prices seems to be a good speculation, as the house is every time filled by a delighted audience.

Operas performed from November 12th to December 12th:—*Regimentstochter* (twice), *Tannhäuser*, *Così fan tutte*, *Faust*, *Lucia*, *Carmen* (twice), *Freischütz*, *Meistersinger*, *Nachtwandlerin* (and the ballet *Coppelia*), *Nachtlager in Granada*, *Goldene Kreuz*, *Medea* (twice), *Liebestrank*, *Lustigen Weiber von Windsor*, *Robert*, *Zauberflöte*, *Preciosa* (twice), *Schwarze Domino*, *Wasserträger* (and the ballet *Sylvia*), *Lohengrin*, *Don Juan*, *Prophet*, *Postillon von Longjumeau*, *Schauspiel Director* and *Fidelio*.

Reviews.

The German Handel Society's Edition of Handel's Works in Full Score. Vol. 79, *Poro*, opera. Vol. 80, *Ezio*, opera. Vol. 81, *Sosarme*, opera. Vol. 82, *Italian Duets and Trios*. Second and only complete edition. (London: Augener & Co., and Schott & Co.)

THE German Handel Society's edition proceeds steadily on its rapid course, and is approaching every year considerably nearer its goal. In this splendid edition there is already more published than the world ever before knew of Handel; and in a few years the subscribers will have the master entire, genuine, and unadulterated, in their hands.

Of the three operas included in the issue of the present twentieth year, two, *Poro* and *Ezio*, are connected together by being both set to books by Metastasio. They are, moreover, the only libretti by Metastasio that Handel set to music; but he shortened the recitative considerably, and also inserted airs to words by others, so that in some parts little of the original poem is left. Handel loved brevity and terse expression; Metastasio was generally too wordy and diffuse for him.

Poro (Metastasio: *Alessandro nell' Indie*) exists also in two other operatic forms, having been set to music by Vinci and Hasse (the latter called it *Cleofide*), and the comparison of the three works is instructive. Dr. Chrysander, the editor of Handel's works for the Handel Society, has attempted such a comparison (see his "Life of Handel," Bd. II., p. 244), and gives the order of their respective merit as follows: Handel, Vinci, Hasse. *Poro* is full of the most beautiful music. The air "Se viver non poss' io" Burney calls the most beautiful of all Siciliani; and another, "Se possono tanto" (pp. 22—24), "is so different from the generality of Handel's airs in the accompaniment, that the Italians were unwilling to allow it to be of his composition" (Burney, "History," iv. 351)—that is, when it was sung again about 1780. This air is written in the style in which Vinci, Hasse, and other masters of the Neapolitan school gained their renown. Handel wrote a number of songs in this new style, in which he everywhere surpassed the favourite Italians in art and generally also in power of expression. At the repetition in the year 1736, when several new singers entered, he even inserted some airs by Vinci and other Italians to please his new singers. Dr. Chrysander has added a special feature of interest to his new edition by giving these new pieces in an appendix (pp. 98—119). They are elaborate airs on a large scale, and moreover very beautiful and original. They have also a special interest for the practical musician, in that directions are given how the second cembalist is to accompany—a very important point, which, however, we cannot here discuss.

A still better comparison of different treatments of the same subject is afforded by Handel's opera *Ezio*, for the same book was subsequently set by Gluck. Handel was forty-eight and Gluck fifty-one, years old when they wrote their respective

operas of *Ezio*, so that it is a comparison of equals. Dr. Chrysander has made the comparison, and gives the result very fully in his "Life of Handel" (Bd. II. 249, 250). We shall soon recur to the subject, because such judgments afford the best means of discerning clearly the intrinsic permanent artistic value of Handel's operas. And these operas possess such a deep musical value that it is the critic's duty to make them better understood by the public.

The opera *Sosarme* is printed in Arnold's edition in full score. But a reference to the two editions proves at a glance that the older one is utterly worthless.

The editor has prepared a complete surprise for the subscribers in the volume of *Italian Duets*. This volume had been already published by the Society; but the earlier edition contained only the thirteen well-known duets and the two trios—just what the London Handel Society published. Now all the Italian duets composed by Handel that are discoverable are collected and printed in chronological order (as far as possible): genuine pearls that must highly rejoice the soul of every lover of Handel's music. But this volume is so full of interesting matter, that we must hope to speak specially of it on a later occasion.

Popular Pieces. By HENRY PURCELL (1658–1695). Revised by E. PAUER. London: Augener & Co.

THIS valuable collection of many of the most interesting items contributed to the library of music for keyed instruments by our dearly-loved English composer is extracted from a larger compilation known—would the knowledge were more general!—as "Old English Composers for the Virginals and Harpsichord," and fully noticed before in these pages. This extract is a distinct advantage to the student inasmuch as there is not the same danger of wandering aimlessly through a mass of mixed kind presented to him; neither is he burdened by the thought that he has paid for more than he requires. The type is exceedingly distinct and the paper tough enough to resist any unsuccessful attempts of a by-stander in turning the pages. A measure of regret may be felt from the fact that there is no fingering supplied in this reprint for the guidance of a student during the absence of a trustworthy master. Time spent upon pencilling the necessary marks is often felt to be irksome, and is grudgingly bestowed where the object would derive more benefit from the same amount of patience given to a more practical end.

Odeon. A collection of Standard Pieces, selected, arranged for small hands. Fingered and revised by E. PAUER. London: Augener & Co.

THIS industrious editor has edited a series of six separate pieces chosen from eight of the recognised classical writers, arranged in chronological order and simplified for the use of beginners. The numbers include "And the glory of the Lord" from Handel's *Messiah*; Sarabande by Sebastian Bach; Arietta con Variazioni by Joseph Haydn; Romanza in A flat by Mozart; Polonaise in F by Beethoven; Rondo by Weber; an arrangement of Mendelssohn's "Garland"; and a Serenade by Robert Schumann. The scheme is very comprehensive and likely to afford instruction and interest to little folk who, being human, are apt to feel a long task a tiresome one.

Practical Piano Method. By LOUIS KÖHLER. New Edition. Op. 300. Leipzig: C. F. Peters. (London: Augener & Co.)

EVERY teacher of the piano has in the course of his experience felt the need of some comprehensive and sensible plan upon which he can found the course of instruction he proposes to adopt. Many of the expedients he devises are good enough to make a plan or method if persistently carried out. Most methods are, however, liable to break down if they are confined to hard and fast rules; for the capacities for the reception of knowledge are not the same in all, and the skilful master modifies his course of instruction to suit the powers of those he is called upon to teach. It may, therefore, be accepted as an axiom that those books of instruction which contain the most in quantity, graduated in order according to need, are those which are likely to prove of the greatest value to student as well as to teacher. This qualification is amply fulfilled in Köhler's pianoforte method, to a new edition of which it is our privilege to call attention. It is, as the title states, thoroughly "Practical." There is a preface in which the pupil may learn or the master be reminded of a series of rules for the use of the key-board, and explanations of the elementary terms used in music. Then there are several exercises for each hand separately in the treble clef, also in the bass clef, then both together. Then little tunes and more signs and characters to study and use. There are also small duets of a simple kind for two players, master and pupil, so arranged that either part may be taken alternately, as the difficulties are equal. So by degrees of the easiest kind, tempered by little inducements in the way of tunes, the pupil is led on to the end of the book, when, if he can play the final exercises, he will have done well. The directions are given in the original German, and an English translation, not very well done or in all cases so clear as it might have been, but still ample, is added side by side with the original, and bearing reference to the musical examples. A list of pieces which may be studied after the book has been gone through is printed on the last page, and will be found useful. The practical character of the book is further illustrated in the fact that it is issued at a cost of two shillings, and when it is said that there are 176 pages, and all clearly and well printed, as most of Peters' publications are, none can call it prohibitory or expensive.

Douze nouvelles Études caractéristiques pour piano, par MICHEL BERGSON. Op. 60. Leipzig: J. Rieter-Biedermann.

THESE studies having been for some time past adopted by the Conservatoires of Berlin and Geneva, and held in approval at Paris, Milan and Bologna, may be said to have gained a certain celebrity abroad, and it is only necessary to speak of them in this place to make them known to English teachers. The twelve pieces are somewhat fancifully called 1. Martellato, 2. Semplice, 3. Capriccioso, 4. Desideroso, 5. Sensibile, 6. Navigando, 7. Placido, 8. Impetuoso, 9. Appassionata, 10. Serioso, 11. Doloroso, and 12. Energico; but they represent so many different methods of gaining power over the key-board of a pianoforte, and consequently enlarging the experience of the student. Among the numbers which the musician would single out as being the most artistically written, perhaps Nos. 4, 7, 9, 11, and 12 might be so considered. But whether or not these numbers are admirably designed, as in fact all are, the best effort of the mind of the composer seems to have been centred in their production. They are each and all good and well worthy of becoming generally known.

The Classicality. The Melody, "Ach du lieber Augustin," humorously treated in the style of Classical Composers. By CORNELIUS GURLITT. Op. 115. London: Augener & Co.

THE melody so cleverly treated here is well known in England by the title "Buy a Broom." It is first of all presented in its plain and unadorned simplicity, without any accompaniment but tonal chords such as might appear in an elementary instruction book. The first imitation is in the form of an Intrada, by Mozart; the second, a Minuet, by Haydn; the third, a Scherzo, by Beethoven; the fourth, a Sarabande, by J. S. Bach; the fifth, a Chorus, by Handel; the sixth, a Scherzo, by Schubert; the seventh, a Waltz, by Weber; the eighth, a Gondellied, by Mendelssohn; the ninth, a Mazurka, by Chopin; and the tenth, a Coda, by Schumann. The several characteristics of each composer are thus imitated in the peculiar movements, and the harmonies, passages, and melodic phrases are reproduced with a fidelity that has something more than humour in it. There is a fine appreciation of the real mentality as well as of the sentiment of each, and in some cases the very expressions of the different composers are actually reproduced, and thus makes the humour the more pungent. The composer, in his preface, wishes his work to be distinctly understood as being a good

natured joke, and no reflection upon the genius of any of the authors with whom he has taken liberty. He hopes also that it will obtain a friendly reception according to his design, in which hope we may respond that there is very little fear of his humorous treatment being misunderstood or misconstrued, and only admiration will be excited by the skill, aptitude and good taste with which he has performed his self-imposed task.

Capriccio, and *Gavotte and Musette*, for the Pianoforte. By ARTHUR H. JACKSON. Brighton: J. & W. Chester.

Of these two publications the "Gavotte and Musette" will probably find most popularity, inasmuch as the form selected has not yet died away as a rage or fashionable fancy. In construction the piece is simplicity itself, and possesses all the grace which naturally follows. In case some of the passages should be found too difficult for young players, an alternate reading is offered, but this is such as to keep up the character at first proposed. The Musette in A minor is perfectly charming in its melody, the bagpipe drone, necessary to the character of a musette, being sustained with unwavering fidelity and pertinacity. The resumption of the Gavotte in the relative major comes with very bright effect. The "Capriccio" is perhaps the more scientific in its aim, and although there is a *soupçon* of Mendelssohnian train of thought, there is enough originality and point to secure a favourable reception.

Marionette-Overture. By CORNELIUS GURLITT. Pianoforte duet. London: Augener & Co.

In the September number we called attention to the original issue of this delightful piece of composition. It was then suggested that it was suitable for arrangement in a larger form than that in which it appeared, and, although the orchestral adaptation is yet to be made, the next best thing has been done with it, and as a pianoforte duet it is now presented, by which means its strength and fulness are made more patent, and the possibility of enjoyment it offers extended to a still greater length.

Handel Album. Containing Extracts from Instrumental Music by Handel, now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book VII. London: Augener & Co.

Forty-six different pieces from various operas, oratorios and other works have been given in the first six numbers of this remarkably useful work, the whole forming an epitome of the genius of Handel which can scarcely fail to awaken wonder at his fertility. In the seventh book the selected examples are not less characteristic than the preceding ones. There is a Pastorella from the opera of *Rodrigo*, extended in form, but full of charm; the finale to the Water-music, in which all possible variety of effect is obtained from the employment of various stops, &c.; the beautiful air from the tenth concerto for stringed instruments, which goes well for the organ; the chorus "Their sound is gone out," from the *Messiah*, which may fairly come within the scope of the title of the Album, inasmuch as it is "now rarely performed," and the sonata from the opera *Il Trionfo del Tempo* completes a number which is in every respect as valuable in quantity, and thanks to the careful supervision of the editor, as estimable for its quality as it should be.

The Swallow. (Die Schwalbe.) Song by FRANZ ABT. Op. 572. No. 1. London: Augener & Co.

Many as are the songs which Franz Abt has written, and wide as is their popularity, his vein of melody seems never to be exhausted, or his artistic power weakened by the fascinations of general recognition of it in all countries. The "Swallow" is a continuous stream of beautiful tune, as happy and as strong as the flight of the bird who is apostrophised here. The effort which would produce it seems to be as nothing to our composer.

Music of the Heart and *'Twas on a Market Day*. Songs by CIRO PINSUTI. London: Ashdown & Parry.

In the first place, a word of commendation is offered to the author of the words of the first song, Mr. E. Oxenford, for having produced a very simple yet very poetical song. In the second the composer of the music has earned a like recognition for the appropriate form in which he has cast his music, so that the two efforts form a truly harmonious whole.

"'Twas on a Market Day," also by the same author, is a very pretty ditty, too obviously suggested by the style, gate, post, ferry, and toll mania in musical literature that has become almost too popular in the present time. Judged by itself it is melodious, arch, and effective as a song, and with an accompaniment that is both light and pleasant.

Nicodemus. A Sacred Cantata. Composed by FRANCIS EDWARD GLADSTONE, Mus. Doc. London: Weekes & Co.

Dr. GLADSTONE has been fortunate in the first instance in his *collaborateur*, the Rev. George Willoughby Barrett, Precentor of Norwich, who has furnished a libretto excellent for its value for the purposes of music, and not unprofitable as a lesson in scriptural doctrine. The narrative is taken from St. John's Gospel, the glosses thereupon from various parts of Scripture, interspersed with metrical verses. The whole is divided into three parts, illustrating—1. The Timidity of Love; 2. The Boldness of Love; and 3. The Faithfulness of Love. These are again arranged by the composer of the music into seventeen sections or numbers, of which two form the instrumental prelude and introductory chorus. The prelude is admirably written, and as far as can be judged by the pianoforte score, and the indications of orchestral effect therein suggested, exhibits considerable power; this leads to the introductory chorus, "A light is breaking forth," in which the voices have flowing melodies, effective harmonies, and with an amount of variety in the accompaniment to bring all necessary charm. The form is interesting, and the whole is a happy preparation for the body of the work which follows. The opening recitatives for soprano and tenor prepare the listener for the story. The utterances of the Saviour are spoken in the third person singular, and all that is recorded of Nicodemus, from his first coming to Jesus by night, as well as all that is put into his mouth for this occasion, is delivered by a tenor voice. The first regular aria, "What! gazing on your Saviour's face," a sweet and beautiful melody, is given by the soprano, and in this the facile command over the forms of melody is pleasingly shown. A recitative again for soprano and tenor is succeeded by an aria for tenor, which being easy, fluent, and vocal will become a favourite song with all vocalists called upon to give it utterance; so shapely also is its form that an audience must be dull indeed who could hear it unmoved. The resources of instrumental colouring are happily employed as far as can be judged, and the whole has a sweetness of character which is effective in itself and gives effect to the fine chorus, "I will give thanks," which follows. One part of this chorus is treated fugally, and the *stretto* which results from this form of writing is such as to show that our composer has the power of giving interest to that species of artifice which can easily be made dry and uninteresting. This ends the first section, "The Timidity of Love." Its boldness commences with the relation, in recitative, of the efforts of the Pharisees to persecute Jesus, who in the Temple invites those who thirst to come to Him and drink, and then follows an admirably written chorus, "'The Spirit and the Bride say Come;'" then the return and report of the officers, "Never Man spake like this Man;" and Nicodemus's defence of Christ, and the Pharisees' unbelief. Then follows a noble chorale with instrumental interludes between each line of the verse, and then a fugal chorus, "Trust ye in the Lord," in which two subjects are employed, first separately and distinctly, then conjointly with the device of *stretto*, or bringing the parts closer together, most excellently managed. Now begins the third part, "The Faithfulness of Love," with an instrumental prelude of much originality, shapeliness, and beauty. Then comes a chorale unaccompanied, and a recitative descriptive of the share which Nicodemus took in the burial of Jesus.

After this there is a duet for soprano and tenor, one of the most melodious and musicianly pieces of work not only in this cantata, but in like works of other writers. There is a good polyphonic chorus, "O love the Lord," and thus the work concludes. The whole work is short, probably not occupying more than, if so much as, an hour in performance; but there is not a dull bar in the work from the first to the last. Moreover, all things considered, it is remarkably original, ingenious, and interesting, and will serve to swell the existing *répertoires* of choral societies throughout the land with a good, honest, straightforward, and satisfying subject for study and delight.

MINOR ITEMS.

Minuet. By CONRADIN KREUTZER. Edited and fingered by E. PAUER. (London: Augener & Co.) It is a remarkable fact that the name of Kreutzer, at one time so well known by reason of his works, should be almost if not entirely forgotten as well in his own land as in this. The "Minuet" now edited and fingered by E. Pauer will serve to revive his name in a small measure, and the grace of the somewhat old-fashioned form and expression will perhaps awaken a desire to know more of the author and his works. It is on the whole an excellent piece of pianoforte writing, well adapted for teaching purposes.—*Sweet Remembrance* for the Pianoforte by F. BENDEL. (London: Augener & Co.) The waltz-like character of the music imparts a certain amount of sweetness and *entrain* to the melody, which is well sustained. The passages written are effective and would form an excellent basis for the attainment of freedom in execution.—*La Gondola* and *Les Cloches du Village* pour piano par G. FERRARIS. (London: Forsyth Brothers.) Neither of these two well-written pieces possesses any passages of any great difficulty, and both are interesting. The first may be used as a study for arpeggios, with a sustained melody above; the second would be found valuable for a like purpose, with the exception that there are also detached and syncopated chords to make the piece agree with its title. The key F sharp offers the only trouble likely to accrue to young players. For their behoof the fingering is carefully marked throughout.—*Cherry Pit.* Impromptu for the Pianoforte by CARL BAUER. (London: Neumeyer & Co.) "Cherry Pit" is the name of a children's game, and it may be that the composer, struck by the joyous hilarity which the game aroused, has appended to his very clever and bright piece of music that name as being as well likely to fit it as any other. It is very melodious and effective for the pianoforte, and contains enough of the spice of originality to make it worthy of notice.—*Daylight and Moonlight.* Song by CARL HAUSE. (London: Neumeyer & Co.) The simplicity of the words is well matched by the unaffected character of the music. The voice part is good, and consonant with the words. The only fault, if such it be, lies in the employment of a somewhat hackneyed, and now rather trite and old-fashioned, phrase in the *ritornelli* between the verses.—*Two Hearts and one Beat.* Galop for Pianoforte, by LOUIS ENGEL. (London: Stanley, Lucas, Weber & Co.) A composition by no means remarkable for elegance, grace, or originality.—*Tarantelle* pour le piano, à quatre mains, composé par HORATIO TUSHINGHAM. (London: Augener & Co.) The composer of this "Tarantelle" has fairly succeeded in reproducing the characteristic qualities of the dance after which he has named his piece, but he has not made anything that can be called new, or that might distinguish it from the many imitations of Heller. It may be said, however, that it is a capital and effective duet for the piano.—*La tombe dit à la Rose.* Romance, music by A. E. ARMSTRONG. (Edinburgh: Paterson & Sons.) A very creditable setting of words of somewhat sad import by Victor Hugo, and notwithstanding the evidence of inexperience, there is considerable power in the expression of feeling and sentiment displayed by the composer.—*Seraphina.* Andante pour le Piano, par SCOTSON CLARK. (London: Augener & Co.) With little else save tonic and dominant harmonies, there is a pleasant idea running through this small item of four pages.—*Heartsease*, Idyl for the Pianoforte, by F. BENDEL, is a useful teaching piece. The theme is gracefully conceived and well brought out.—*Ronde de la Garde.* Polka, pour Piano. Par JOSEF LÖW. (London: Augener & Co.) An acceptable contribution to this season, and one calculated to make feet, head, and pulse beat in unison with its measure.—*Vesper Bells.* Glee for four voices, by CHARLES HARRY FOGG. (London: Forsyth Brothers.) A flowing melody pervades this little glee, but the composer seems to be ill at ease with his harmonies. His constant desire to reach a cadence by any possible means gives a feeling of vexation to a musically-inclined mind, and a patchy and sketchy effect to a musician.

Concerts.

CRYSTAL PALACE CONCERTS.

THE record of the Saturday Concerts for the portion of the season ending in 1880 can now be made complete by the notices of the concerts which have been given since the account of the previous month. On November 27th the programme as it was actually given stood thus:—

Overture, "Coriolan"	Beethoven.
Violoncello Concerto (First time in England.)	Saint-Saëns.
Prayer from "Rienzi"	Wagner.
Symphony No. 1 (in C minor)	Brahms.
Song, "Come Margarita, come" ("Martyr of Antioch")	Sullivan.
Solos for violoncello—	
Air	Bach.
Gavotte	Popper.
Adagio in E, for violin, viola, and bass (First time of performance.)	Mozart.
Ballet airs from "I due Gemelli" (First time of performance.)	Ponchielli.

Beethoven's overture to *Coriolanus* was not played with the usual care bestowed upon the works given here, as there were one or two slips made by some over-eager or careless violinists, who were inattentive or indifferent to the bâton of the conductor. Probably rendered more careful by the mistakes, the remainder of the pieces gained proportionately, and the symphony in C minor of Brahms seemed never to have been more clearly or expressively played than on this occasion. Every point which hitherto might have been considered as a little obscure was well brought out and lucidly presented, therefore the attention of the listener was constantly engaged without uneasy effort, and the work seemed to be less long if not more interesting than ever. The curious similarity between the subject of the *allegro* and the *finale* of the Choral Symphony of Beethoven was as usual most striking, but the variety of orchestral effect with which their melodic cousin was clothed is enough to give originality to a theme which even with Beethoven was scarcely the composer's own invention. In breadth of effect, as well as in piquancy of instrumental detail, the whole work pleases more and more each time it is heard, and though it will never be regarded as of equal value in point of musical invention with any one of the least of Beethoven's great nine, it may deserve a place high in the Pantheon of worthy efforts if Brahms ever comes to be recognised as one whose genius deserves a lasting memorial.

The adagio in E, for violin, viola, and bass, by Mozart, introduced here for the first time, proved to be full of that charm of sweet melody which has ever maintained for its author a high measure of regard. It was well received, even though the audience had begun to feel weary of a lengthy programme which, including more novelties than usual, made a greater strain upon the attention. There was among the new things a violoncello concerto by Saint-Saëns, in one movement containing several variations of *tempo*, which was played by M. Hollmann in a clever and facile manner, occasionally only—in his anxiety to produce a good broad tone—suggesting a texture inconsistent with the general character of his manipulation. The concerto itself is one of the best pieces of writing M. Saint-Saëns has presented to his admirers, novel in form and shape, piquant in its working out, and striking in the skill with which the instrumentation is dealt with.

M. Hollmann also played, to a dull and heavy pianoforte accompaniment, two solos by Bach and Popper with good effect. As a conclusion to the programme, some ballet music by Ponchielli, of a very feeble character, was heard for the first time in England. Mr. Edward Lloyd, who was the vocalist, was only able by reason of indisposition to sing one of the pieces put down for him, so that the audience detected no change of manner, method, or energy, and the apology made for him was accepted readily, as he very rarely disappoints the public either by not appearing when he is announced, or in the earnestness with which he does his work.

The programme of the ninth concert, on December 4th, was thus arranged:—

Overture, "The Naiads"	Bennett.
Cavatina, "Ernani involami" ("Ernani")	Verdi
Fantasia on Polish airs, for pianoforte and orchestra, Op. 13	Chopin.
(First time at these concerts.)	
Symphony in F (Op. 9)	Goetz
(Second time at these concerts.)	
Introduction and air, "Dich, theure Halle!" ("Tannhäuser")	Wagner
Pianoforte solo, Rondo Capriccioso in E (Op. 14)	Mendelssohn.
Norwegian songs— "Margaretes Vuggesang." "Jeg elsker Dig."	Grieg
"L'Invitation à la Valse"	Weber.
(For orchestra by Berlioz.)	

The one symphony which Hermann Goetz has bequeathed to posterity was heard for the second time here, and gratified all hearers by the vivacity of its phrases and effects. There can be little doubt in the minds of unprejudiced observers that this is the best effort of the composer of the *Taming of the Shrew*, and it may be chiefly, if not entirely, by this that he will be known to the children of the generations yet to come. In this he is as graceful and as piquant as Weber, as tender as Schubert, as sprightly and fanciful as Mendelssohn, and as solid as Wagner, without being in any degree like either. The scoring of the scherzo, with its difficult horn passages, is a masterpiece of effect, and so splendidly was it played on this occasion that, had the audience been permitted to have their way, it would have been encored by acclamation. This was not acceded to, and the beauty and proportion of the work was not marred or broken into by interruption, which would only be regretted if indulged in. The applause at the conclusion was most cheering, and Mr. Manns acknowledged the compliment paid to himself and his band with due grace and gratification.

Sterndale Bennett's overture, *The Naiads*, beautifully and genially rendered, and the final piece, a master-work of scoring, call for no further details beyond the general statement that the performance was good.

Mlle. Janotha was heard to most advantage in her execution of the Rondo Capriccioso of Mendelssohn. Her reading of this much played, if not hackneyed, piece was marked by a peculiar individuality which brought out the several parts of the composition in a novel and surprising fashion. There was no forcing of effect, for all was done with the quiet and confidence which betoken strength. Even those among the listeners whose daily life had familiarised them with every passage, and who had to endure the daily murder of the "Rondo" by plodding pupils, felt their wearied anticipations of boredom disappear as the clever artist unfolded her interpretation, and were constrained to join most heartily in the enthusiastic applause which followed. As a reply to the recall, Mlle. Janotha played that one of the "Songs without Words" familiarly known as the "Bees' Wedding," by the same composer. Her execution of Chopin was good, but the work is not interesting.

Miss Pyk gave great pleasure by the dramatic and expressive style with which she sang her songs; and this made the whole concert a great treat.

On December 11th, Mr. Manns resigned his *bâton* to Mr. Arthur Sullivan, who conducted a performance of his cantata, *The Martyr of Antioch*, written for and first produced at the Leeds Festival in October last. It might be supposed that some changes would have been made in the work since that time, that some of the weak parts might be strengthened and certain striking resemblances to his other works toned down. Nothing has been altered. Perhaps he thought it unwise to make any changes as the work had been printed, so that those who had purchased copies might not be disappointed. He may also have determined to consider his first effort in this direction as final, and, like Pilate, preferred to stand by his accomplished deed—"What I have written, I have written." All that has been done is to notify those departures from the original poem of Dean Milman's which Mr. W. S. Gilbert, his *collaborateur*, has made, by means of an asterisk appended in the book of words, and to state, not with the best grace, that "I have the full sanction of the Dean's sons for the use I have made of his drama; and they permit me to say that, in their opinion, the alterations inevitable upon the adaptation of the drama to musical requirements have been made with judgment and good taste, and in complete accordance with the spirit of the work," concerning which statement there is a division of opinion which may or may not affect the friendship which exists between the public, the composer, and the Dean's sons. In any case, there is no reason to change the estimate of the work formed upon the first hearing at Leeds. In fact, more than one of the pieces which were so cordially received at the original performance did not awaken a like enthusiasm among the Crystal Palace audience, usually so well disposed to all that the composer offers them. It could not be said that this arose from the chilling effect of a scanty attendance, for there was as large a number present as at any concert of the season. Nor could it have arisen wholly from the performance, for this was—all things considered—a very respectable one. The Crystal Palace Choir is not the Leeds Festival chorus, and Mrs. Osgood is not Mme. Albani; but the rest of the principals were the same that "created" the parts, and the band was, if anything, superior; and the composer was present to secure an adequate representation of his music. Mme. Patey sang her solos better than at Leeds, if such a thing could be realised; and Mr. Edward Lloyd, who had on a former occasion made the audience acquainted with the beauty of the solo, "Come, Margarita, come!" did his very best to make it once more acceptable. The other singers did their best, and, although some of the choruses lacked accuracy of tunefulness—the funeral hymn, "Brother, thou art gone before us," for example—the singers were no more to blame than the Leeds choir, who, excellent as they were, failed also at this point. The soprano ballads were more than the powers of Mrs. Osgood could successfully accomplish, and her affectation of simplicity was a little overdone; but the united exertions of all did not impress the hearers with an idea that the work was equal to the expectations formed of it, and both cantata and composer were but tamely applauded at the conclusion, and no attempt at a recall for the latter was made.

During the progress of the work one part of the concert-room was plunged in darkness, and the obscured auditors called for "more light," and shouted "Gas!" These cries were supposed by some also to have reference to the cantata, and counter-calls were made until the defect was in some sort remedied.

The overture, "In Memoriam," preceded the cantata, but whether that had any allusion to the probable future of the work remains to be seen.

The concert of December 18th, the last before Christmas, included Beethoven's seventh symphony, which was placed at the end of the programme, and was heard by a diminishing audience, for the concert was long. In this, as well as in Schumann's overture to *Manfred*, ample justice was done by the band, as well as to the bright and pleasing orchestration of Gernsheim's new concerto, in which M. Émile Sauret played the violin solo with considerable facility, good tone, and appreciative style. The concerto is well written, the *andante affettuoso* being full of melodious and pleasing individuality. The finale contains plenty of opportunity for the exhibition of virtuosity, and this was made the most of by the clever violinist. He also played Vieuxtemps' "Ballade Polonaise" effectively. Mr. Oswald was the vocalist, appearing in place of Mr. Herbert Reeves, who was unable to sing by reason of a cold.

MONDAY POPULAR CONCERTS

The leader at the concert of November 29th was Herr Straus, and the programme was thus arranged:—

PART I.

Octet in F, Op. 166, for two violins, viola, violoncello, double-bass, clarinet, French horn and bassoon	*Schubert*
MM. Straus, L. Ries, Zerbini, Lazarus, Wendtland, Wotton, Reynolds, and Piatti.	
Song, "The Willow Song"	*Sullivan.*
Miss Marian MacKenzie.	
Barcarolle in F sharp major, Op. 60, for pianoforte alone	*Chopin.*
Mlle. Janotha.	

PART II.

Saltarello, for violin, with pianoforte accompaniment	*Molique*
Herr Straus.	
Songs— "Golden Slumbers" "Cease your funning"	*Old English.*
Miss Marian MacKenzie.	
Trio in C major, for pianoforte, violin, and violoncello	*Haydn.*
Mlle. Janotha, Herr Straus, and Sig. Piatti.	

The octet of Schubert, one of his most masterly efforts, received full justice at the hands of the experienced artists entrusted with its interpretation. The work is, happily, a favourite, and any attempt at detailed description might be resented as superfluous. One remarkable fact was brought out in the performance, namely, the close resemblance which the theme of the Andante presented to the Policemen's Chorus in the *Pirates of Penzance*. The likeness is doubtless accidental, but is none the less striking.

The barcarolle of Chopin as played by Mlle. Janotha proved to

be so well liked that the clever player was recalled, and in response gave Mendelssohn's "Bees' Wedding" as it is popularly called. Perhaps it would have been more consonant with the feeling that actuated the recall had she introduced something by Chopin and thus have shown some homage to the composer, instead of considering, as her choice of a piece would have led one to suppose, that the recall was entirely due to her own merits. Her share of the trio of Haydn's was admirably done, and, as she was associated with two experienced and capable artists, the enjoyment of the melodious piece of writing was greatly enhanced.

The solo played by Herr Straus deserves mention for the genial sentiments which pervaded the execution, and the exhibition of perfect virtuosity which it afforded to the accomplished player.

The vocal music sung by Miss Mackenzie might possibly have been better selected, for neither of the pieces could by any stretch of allowance be called classical, or in agreement with the spirit of the concert, though they might be with the letter, for they were popular, but nothing more. The charm of her singing was, however, sufficiently powerful to condone for a worse choice, had it been made.

On the following Monday Mr. F. King, who was the vocalist, also chose a song by Sullivan which has not yet attained the region of the classical; he also sang a song by Handel—bright, but full of trite passages, as usual—which may with some sort of reserve be admitted to that domain. In each case he secured a success for himself, and made the vocal part of the programme as agreeable as the rest; the whole being as follows:—

PART I.

Quartet in D minor, Op. 10, No. 2, for two violins, viola, and violoncello ... *Mozart.*
Mme. Norman-Néruda, MM. L. Ries, Zerbini, and Piatti.
Song, "Sorge infausta" ... *Handel.*
Mr. Frederic King.
Fantasia in F sharp minor, for pianoforte alone ... *Mendelssohn.*
Mlle. Janotha.

PART II.

Song, "If doughty deeds" ... *Sullivan.*
Mr. Frederic King.
Quintet in E flat, for pianoforte, two violins, viola, and violoncello ... *Schumann.*
Mlle. Janotha, Mme. Norman-Néruda, MM. L. Ries, Zerbini, and Piatti.

Mozart's quartet, which opened the concert, was very well played by the four artists, with Mme. Norman-Néruda at their head, leading, and exhibiting that masculine power of expression and phrasing which distinguishes her performances above all other female violinists, and over some few men. The quartet itself pleased mostly for its associations than for its inherent merit, for it is somewhat of a misfortune that its charms should have been considered as offering so worthy a pattern to imitators that its very beauties have become common, not to say hackneyed. The quintet of Schumann's, though scarcely so great a wonder of construction considered with respect to the time of its production, yet is more modern in style and pattern, even though portions of it are modelled in the fashion of Weber, of Spohr, and even of Hummel. With many it will continue to exercise a certain amount of fascination, and procure satisfaction, until in its turn it becomes antiquated.

Mlle. Janotha, who played the pianoforte part in the quintet with considerable attention to the general effect, delivered her solo with that quiet *abandon* and abnegation of self which seems to be part of her artistic life. Every delicacy of expression was brought out with due tenderness and power, and the effect upon the sensibilities of the audience was such as to lead to a most enthusiastic recall for her, in response to which she played some poor little trifle of a pianoforte piece which few present knew familiarly, but which served effectually to act as a damper to the enthusiasm of those who had called it into being by their desire to hear the clever pianist once more during the evening in a solo.

At the last concert before Christmas, on December 19th, no novelties were given. Haydn's quartet in E flat, Op. 71, was played by Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti, this being the ninth time it has been heard here. Brahms's sonata in G major, Op. 78, for pianoforte and violin, was presented for the second time, with Mlle. Janotha and Mme. Norman-Néruda as exponents; and Mlle. Janotha and Signor Piatti gave the "Three Pieces" of Rubinstein for the fifth time. As her solo, Mlle. Janotha presented the Ballade of Chopin in G minor. The enjoyment of the pieces was, perhaps, greater because they were known, and it is only just to the several artists to say that they one and all acquitted themselves so as to deserve well of their hearers and of themselves. The singer was Mr. Oswald, a young baritone of promise, and his songs were "Le Vallon" of Gounod, and "O cessate di piagarmi," of Scarlatti.

SACRED HARMONIC SOCIETY.

THE Sacred Harmonic Society, compelled to remove from Exeter Hall, gave the first concert of the forty-ninth season at St. James's Hall on December 3rd. The area of the orchestra being smaller than in the old home of the society necessitated a reduction of the forces, so that there is a total of some 300 performers as against 800 formerly. The proportions of the band are the same, and although there is a considerable share of amateur element in it, the quality of tone produced is good. Sir Michael Costa still retains the conductorship, and in revising the musical body for the changed purposes has kept the brighter and fresher voices in his chorus, to the manifest augmentation of the musical effect. On the occasion above referred to, the chorus-singing was excellent, every attention being paid to the *nuances* of tone which make all the difference between a good and a bad performance. The works selected were Beethoven's Mass in C, Mendelssohn's "Lauda Sion," and his unfinished oratorio *Christus*. The solos were entrusted to Mrs. Osgood, Miss Hancock, a young lady whose beautiful voice and happy style of singing promise a bright future, Mr. H. Guy, Mr. F. King, and Mr. Chaplin Henry. The opening performance was a great success. On the 17th December the society gave its annual performance of Handel's *Messiah*, with Mme. Sherrington, Mme. Mary Cummings, Mr. Vernon Rigby, and Mr. Bridson as soloists, Mr. T. Harper, trumpet, Mr. Willing at the organ, and Sir Michael Costa as conductor. Mozart's accompaniments were played, superadded to those of the conductor, and the effect was at times more full than was needed as a just balance to the body of vocal tone obtained from the choruses. These, among the most familiar of familiar works, were well and effectively given, and the solos were entrusted to Mme. Sherrington, Mme. Mary Cummings, Mr. Rigby, and Mr. Bridson. There was, therefore, no lack of the elements which should have secured success. There was a large audience, and as much satisfaction as could arise from an earnest endeavour to continue the traditions of the society as worthily as possible, even though the conditions of its existence had entirely changed since the last annual performance of Handel's best-known oratorio.

MR. COWEN'S ORCHESTRAL CONCERTS.

IT was a happy thought of Mr. Cowen's to institute a short series of four orchestral concerts, at a time of the year in London when such a delight is scarce. The artistic success which has crowned his efforts, if followed by a like financial result, will possibly cause the undertaking to become a permanent one, to the benefit of the cause of music generally. During the past month, three of these concerts have been given, each of more than passing interest. Mr. Cowen is an able conductor, careful, unobtrusive, and watchful, and having a good band under his control, led by Mr. V. Nicholson, he is enabled to give very fair and at times excellent readings of the several pieces produced. The constitution of the band is not, however, wholly perfect, for he has been compelled to substitute cornets for trumpets, the tone of which but inadequately represents the effect, especially in the older works, such as Haydn's symphony in G, Salomon six, given at the second concert, and the first of the three remaining. In the more modern pieces, it may be assumed that the composers wrote for the instrument most in use, and therefore its effect is not to be questioned. At the concert referred to a newly revised version of a "Dramatic Overture" by Mr. W. Shakespeare was given, and by its character exalted the composer in the estimation of his countrymen. It is replete with fine and striking contents, such as might be expected in a piece bearing such a title. With the power he possesses, it may be expected that he will not fail to bring it into frequent exercise. As he writes as one who has something to say and knows how to say it, he will be certain to command attention. The like may be said of Mr. Cowen the conductor, who introduced at the concert a *suite de ballet* called the *Language of Flowers*. Of this a contemporary says happily:—

"Mr. Cowen has worked out the pretty idea with entire success. Selecting the daisy (Innocence), the lilac (First Emotions of Love), the fern (Fascination), the columbine (Folly), the yellow jasmine (Elegance and Grace), and the lily (Gaiety), he has founded upon the sentiment of each a short piece intended to give it expression. Thus 'Innocence' is represented by a naive *allegretto scherzando* in six-eight rhythm; the 'First Emotions of Love' are depicted by a tender and melodious *andante*; 'Fascination' has its embodiment in a somewhat coquettish *moderato*; 'Folly,' in an eccentric *scherzo* that tumbles like a clown among keys and scales; 'Elegance and Grace' in a bewitching *gavotte*; and 'Gaiety' in lively and well-marked *allegro*. Generally appropriate as are all these, and distinguished by a happy vein of melody, their charm is

to a large extent found in picturesque orchestration. Indeed the colouring of the little pieces resembles in daintiness and beauty that of the flowers with which they are associated. That the *suite* was well received need hardly be said. Every number elicited applause and the gavotte was repeated in answer to a persistent demand"—every word of which can be honestly endorsed.

Among the other items of the programme the performance of Goetz's pianoforte concerto in B flat by Mme. Frickenhaus, calls for particular mention for the distinguished intelligence and cleverness with which it was given. She also played Chopin's impromptu in F sharp with remarkable brilliancy. Weber's overture, "The Ruler of the Spirits," and some songs by Mrs. Patey and Signor Foli, completed the list of the pieces of a most enjoyable concert.

The third concert, which took place on December 4th, had also some novelties by English composers, namely an overture, "Mountain, Lake, and Moorland," by Harold Thomas, first produced at one of the Philharmonic Concerts of last season, and repeated here with pleasure to the hearers; and a violin concerto by Mr. A. H. Jackson, with the solo part played by M. Sainton. Both works were well received. Schumann's symphony in E flat was also splendidly played, and places were given to Schubert's Reiter marsch, scored by Liszt, and the new ballet music from *Tannhäuser*, remarkable for its zoological effects of noise and sound, but which excited great admiration for its powerful scoring, was also heard, as it could scarcely fail to be. Miss Davies and Miss Orridge were the vocalists, and pleased greatly by their efforts. Not the least interesting feature in the concert was the thoroughly excellent performance of Mozart's splendid concerto in D (for which a new cadenza had been written by Mr. Cowen) by Miss Bessie Richards, one of the best of our young English pianists, whose good taste and eclecticism in presenting to a London audience for the first time a thoroughly fine work, and playing it to perfection, is to be heartily commended.

At the last concert, on December 18th, a new symphony by Mr. F. H. Cowen was produced, with a large and well-deserved share of success. It is in C minor, that apparently being a favoured tonality with the composer, for this is the second work of the kind he has produced in that key, and his third symphony. There are four movements, the opening allegro being very carefully designed and artistically carried out. The adagio was accepted by all hearers as the most original portion of the composition, and one of the best efforts Mr. Cowen has as yet made. The scherzo is good, if only for the sake of a most ingeniously written trio; and the final movement is a little over-elaborated, if not diffuse. This, of course, will be rectified by the author, and if reduced and made to work closer, the whole will then be the best work he has produced, and perhaps also the most worthy art effort made by any of our living writers. A well scored overture by Mr. Nixon, and a new piece by Mr. J. F. Barnett, "The Ebbing Tide," were also among the novelties. The triple concerto of Bach's, played by Mme. Frickenhaus (pianoforte), Mr. Barrett (flute), and Mr. Nicholson (violin), was good in itself and most acceptable for the manner in which it was played.

Cowen's "Language of Flowers," repeated by request, the overture to *Leonora*, No. 3, and some songs from Mrs. Osgood and Mr. Edward Lloyd completed a concert which was most enjoyable.

Musical Notes.

A NEW "Ballade" for soprano and baritone solo, chorus and orchestra, entitled "Schön Ellen" (Fair Ellen) by Max Bruch, has been produced at the Liverpool Philharmonic Society under the direction of the composer with all possible success. At the same concert Michael Glinka's "Kamarinskaja" was also given for the first time.

MR. REA'S Subscription Concerts commenced on the 18th November with Handel's *Samson*, with Mme. Nouver, Miss Damian, Mr. Kearton, Mr. Foster, and Signor Foli, with a band and chorus of 270 performers, conducted by Mr. W. Rea. Prout's *Hereward*, Sullivan's *Martyr of Antioch*, Rossini's *Stabat Mater*, *The Messiah*, and other works are promised during the season.

"SALVATOR MUNDI" is the title of a short oratorio which was written by Mr. A. E. Dyer as an exercise for the degree of Mus. D. at Oxford. It was performed in the Sheldonian Theatre on December 6th.

DR. GLADSTONE'S Sacred Cantata, *Nicodemus*, which is one of the most original works of its kind recently given to the public, was performed under the direction of Dr. Bridge, of Westminster Abbey, by the Highbury Philharmonic Society on December 13th with great success.

THE Concerts of the Bach Choir will be given at St. James's Hall on March 3rd, April 6th, and May 18th. Bach's mass in B minor, the Sanctus in C, and the cantata *Ich hatte viel Bekümmerniss*, and Handel's *Alexander's Feast*, Brahms's *Requiem*, with some selected pieces by Cherubini, Schumann, Palestrina, Vittoria, and R. L. Pearsall, are in rehearsal.

THE Richter Concerts (nine in number) will take place in May and June at St. James's Hall. Beethoven's ninth symphony, *Missa Solennis* (D), and the Egmont music, with Mendelssohn's *Midsummer Night's Dream*, Schumann's *Manfred*, and some pieces from Berlioz, Liszt, and Wagner are promised.

THE Philharmonic Society will give six concerts this season in February, March, and April.

MR. HENRY HOLMES, one of our leading English violinists, and a favourite pupil of Spohr, is about to settle in the United States.

THE Royal Academy of Music Students' Orchestral Concert took place at St. James's Hall the 16th ult., with Mr. W. Shakespeare as conductor. The programme included MS. compositions by John Bennett, William Sewell, and Arthur G. Thomas (students), and concertos by Beethoven, Schumann, Rubinstein, &c.

FINAL examination for the degree of Mus. B., at the University of Cambridge, on December 2nd and 3rd, 1880. Examined and approved.—Pearce, non-collegiate. Signed—G. A. Macfarren, G. Garrett, C. Villiers Stanford.

THE accounts of the recent festival at Leeds have been closed, and show even more gratifying results than were anticipated. The attendance was 14,854, an increase of 1,454 over the festival of 1877, and the nett profit £2,371 against £800.

V. E. NESSLER'S *Rattenfänger von Hameln* has been produced in Königsberg with success.

MR. W. A. BARRETT has been acting as assistant-inspector of music at the Training Colleges in England and Scotland for the last three months, during the indisposition of Mr. John Hullah.

IT is stated by M. Lasserre, who succeeds Mr. John Ella as director of the Musical Union, that Rubinstein proposes to come to England to play at some of the concerts this next season.

AT the second concert of the last season, the Tenbury Musical Society gave a performance of *The Messiah*. Mr. Claxton was the leader of the band and the Rev. J. Hampton the conductor. The solos were most effectively sung by Miss Hilda Wilson, Mme. Dora Hope, Mr. Fredericks, and the Rev. H. Sayers. The ladies especially distinguished themselves, and Miss Wilson in particular won golden opinions by her expressive delivery of the solos entrusted to her.

MR. MICHAEL RICE gave the first of a series of Classical Chamber Concerts in St. George's Hall, Torquay, on Saturday afternoon, November 27th. The programme included the following works:—Quartet in E flat (No. 1, Op. [illegible]), Onslow; quintet in F minor, Op. 34 (pianoforte and strings), Brahms; and Mendelssohn's quartet in E minor (No. 2, Op. 44). Mr. Rice was worthily associated with Messrs. F. Gardner (second violin), G. Woodward (viola), J. Pomeroy (violoncello), and Miss Lizzie Hicks (pianoforte). The vocalist was Miss Gertrude Hicks. The concert was well attended.

THE death is announced of Mrs. W. H. Holmes, wife of the respected professor who taught Sterndale Bennett. Also of Mrs. Mapleson, mother of J. H. Mapleson.

NAPOLEON HENRI REBER has just died, aged seventy-three. Born at Mulhouse on the 21st October, 1807, he pursued his musical education at the Paris Conservatory, where he was a pupil of Lesueur's. He succeeded Onslow at the Institute in 1853, and in 1862 was chosen to fill the professorship of composition left vacant at the Conservatory by the death of Halévy. The funeral took place on the 27th November, the religious service being performed in the Protestant Church of the Rue Roquépine, and the interment at Père-Lachaise. In obedience to the expressed desire of the deceased, no speech was made over the grave; but, as he was an officer of the Legion of Honour, military honours were paid him by a detachment of the 31st Regiment of the Line. A vast concourse of well-known musicians attended on the occasion.

THE Brixton Choral Society, at their concert on December 20th, produced Hiller's "Song of Victory," Mendelssohn's "Loreley," and Weber's "Preciosa." In the last-named work Madame Worrall sang the airs very sweetly, and Mr. Charles Fry read the lyrics in a fashion which, for intelligence, point, and keen sense of the meaning of the words, places him high in the ranks of acceptable dramatic reciters.

DUNDEE AMATEUR CHORAL UNION.—PERFORMANCE OF "ELIJAH."—On the occasion of the Dundee Choral Union's first concert, Mendelssohn's *Elijah* was performed. Mr. Henry Nagel as conductor had under his bâton a chorus of over 250 voices; an orchestra of nearly 50, drawn from the fine band at present engaged by the Glasgow Choral Union; and a professional party of solo vocalists, viz., Madame Neuver (soprano), Miss Orridge (contralto), Mr. Sidney Tower (tenor), and Mr. Thurley Beale (baritone), with excellent result.

ABERDEEN UNIVERSITY CHORAL SOCIETY.—Sir Herbert Oakeley, Professor of Music at the University of Edinburgh, has consented to come to Aberdeen and take part in the annual concert of the students of the University this session. The University Choral Society received no slight impetus from the countenance and assistance given to it two or three years ago by the distinguished Professor, and this renewed mark of his interest shows how thoroughly he has at heart the advancement of the art of which he is so bright an ornament in Scotland.

MISS HELEN HOPEKIRK has during the past month given concerts at Edinburgh, Dundee, Aberdeen, Tunbridge Wells, and other places, and has been very successful.

AT Knutsford and Bowdon, in Cheshire, Miss Kate Ockleston has been exhibiting her powers as a pianist, to the delight of the musical circles there.

APPOINTMENT.—Mr. William Sewell, organist of Dulwich College Chapel of Ease.

THE POPPY

or

"Out in the Fields on a Cloudless day"

a four part song by

J. L. Hatton

Allegro

SOPRANO — Out in the fields on a cloud - less day, When the

CONTRALTO — Out in the fields on a cloud - less day, When the

TENORE (sve lower) — Out in the fields on a cloud - less day, When the

BASSO — Out in the fields on a cloud - less day, When the

PIANO — *p* *tranquillo*

sum - mer's breeze over the earth did play, And the brown ing ears of the

sum - mer's breeze o'er the earth did play,

sum - mer's breeze o'er the earth did play,

sum - mer's breeze o'er the earth did play,

cresc *p*

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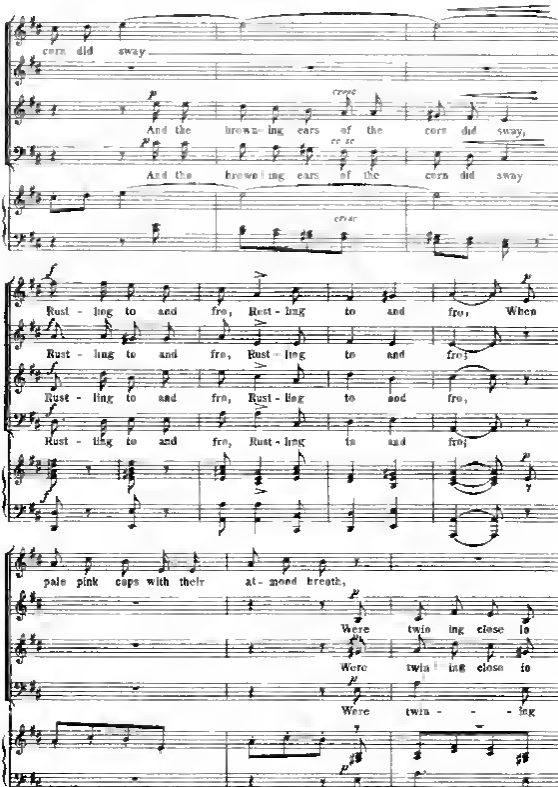
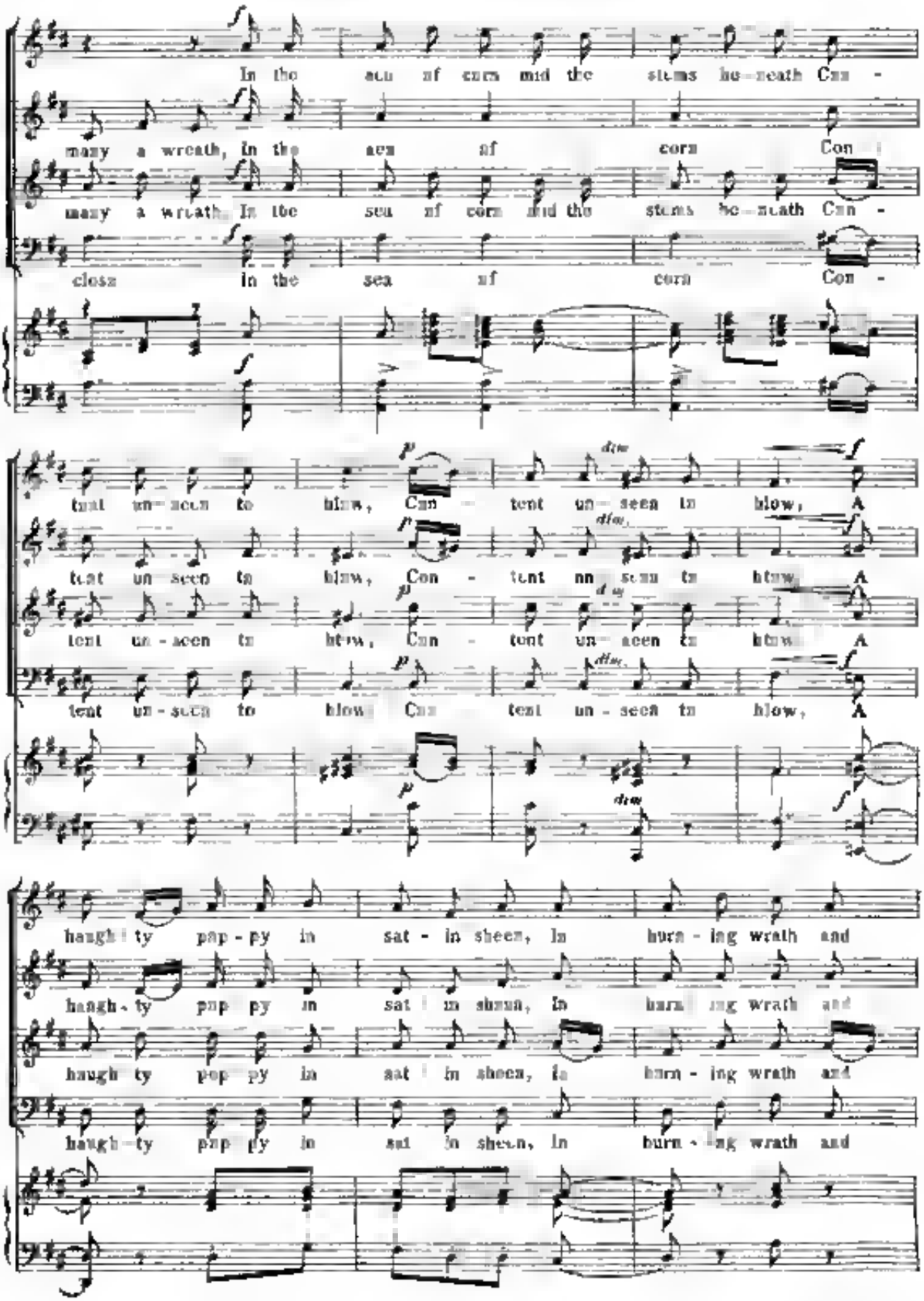

corn did sway
p
cresc
And the browning ears of the corn did sway,
And the browning ears of the corn did sway
cresc
f
Rusting to and fro, Rusting to and fro, When
Rusting to and fro, Rusting to and fro;
Rusting to and fro, Rusting to and fro,
Rusting to and fro, Rusting to and fro;
p
pale pink cups with their attuned breath,
Were twining close to
Were twining close to
Were twin - - - ing


In the sea of corn mid the stems be-neath Con-
many a wreath, In the sea of corn Con-
many a wreath, In the sea of corn mid the stems be-neath Con-
close in the sea of corn Con-
tent un-seen to blow, Con-tent un-seen to blow, A
tent un-seen to blow, Con-tent un-seen to blow, A
tent un-seen to blow, Con-tent un-seen to blow, A
tent un-seen to blow, Con-tent un-seen to blow, A
haugh-ty pop-py in sat-in sheen, In burn-ing wrath and
haugh-ty pop-py in sat-in sheen, In burn-ing wrath and
haugh-ty pop-py in sat-in sheen, In burn-ing wrath and
haugh-ty pop-py in sat-in sheen, In burn-ing wrath and
f
p
dim.

Stephen Smith, No. 17, Pater-noster Row; and sold by most booksellers in England."

It is in every sense of the word what the title-page calls some of the songs it contains, "curious original."

There is a very pretty frontispiece drawn by Wale, and engraved by Rennoldson. Three ladies are seated in an arbour, one in a round hat singing from a small book—"The Ladies' Polite Songster" perhaps; a second, in a like head-covering, joining in the chorus; and a third—whose back is towards the spectator, clothed in a hood and silken mantle, and whose tiny high-heeled shoes are daintily shown in shadow—has her left hand uplifted as though beating time for the benefit of a gentleman in a three-cornered hat, in an elegant attitude, blowing an extempore part on the German flute.

Beneath the picture are the following lines:—

> "Around Summer's gaily drest,
> Waving fields with plenty blest,
> All conspire to give us joy,
> Let us then the gifts employ."

The imagery and the moral point of these lines, quite in conformity with the "reigning taste," may have been intended as a concession to the demands of the period, and a sort of apology for the lack of formality in the general tenor of the contents of the book. There is no date affixed, but it may be inferred from some of the songs relating to the Shakespeare Jubilee, which took place in 1769, under the direction of David Garrick, that the "Polite Songster" was published about the following year. This supposition is strengthened by the existence of certain of the songs from Dibdin's "Padlock," and the absence of any songs belonging to any works produced later than 1770.

Of the one hundred and fifty-seven songs in the collection, scarcely six are known even by name to musicians of the present day, and only two may be found reprinted in modern collections, namely, "There was a Jolly Miller" and "By the gaily circling Glass." Some of the pieces and their metaphors and expressions are very quaint and piquant, many are extremely artificial and pompous, and a few, though "particularly adapted to the ear of the fair sex," do not convey a very exalted idea of the compiler's notions of propriety. At the end of the book are directions for the performance of the figures of several country dances. These are called—"The Stratford Jubilee," "The North Country Lass," "Light and Airy," "Bow Bells," "The Brave Corsicans," "Trip to Weymouth," "The Bill of Rights," "Ridotto al Fresco," "The Padlock," "Plymouth Assembly," "The Wild Irishman," and "The Ramble." The description of the dance called "The Padlock" will give a fair example of the others. "The first couple gallop down the second couple, up again and cast off; the second couple do the same; the two men lead between the two women and turn, the women do the same; hey with the second woman, then with the second man; cross over half figure, right and left." All of this was probably, and maybe still is, clear to dancers; but to the majority of folk unacquainted with the mysteries of the mazy dance, is almost as unintelligible as the language employed at the period in literary works of more serious import.

The portion of the book which will doubtless be most interesting to musical readers is that which contains "directions for singing." These are so quaintly expressed that they may be quoted entire. The remarks are full of point and pregnant with purpose, and for all that they are designed to impart information, are written in so familiar a vein that they seem almost to conjure up the writer before the reader. At all events they show that there were some writers, men of education or reading, who did not think it beneath the dignity of letters to adopt a colloquial phraseology in imparting what ought to be considered as belonging in a certain degree to the department of education.

The classical allusion made may be regarded as a sort of salve to the consciences of those who held that all literary efforts should be of an exalted character. This is how he begins:—"Though the first requisite to make the accomplished singer be a fine voice, yet I can boldly affirm, by the observation and experience of several years, that there are many incorrigible bawlers with sweet melodious pipes, and as many entertaining performers in the vocal way who are under no obligations to nature. This can be accounted for no otherwise than by an artificial conduct of the voice, or what is usually stiled a manner. What Matt. Prior says of life in general may be, with great propriety, apply'd to singing—

> "Beyond the fix'd and settled rules
> Of vice and virtue in the schools,
> Beyond the letter of the law
> Which keeps our men and maids in awe,
> The better sort should set before 'em
> A GRACE, A MANNER, A DECORUM."

'Tis not merely singing in time and tune, and precisely observing the pedantic dictates of Mr. Ticklekey the music master; but there must be an ease, an elegance, a taste, which, however natural, may, from the subsequent rules, be improved.

"RULE I.

"Never be ask'd twice to sing; for to be over-squeamish in that particular savours of low breeding and ill manners, and is impolitick too; for 'tis always dangerous to raise an expectation beyond the scale of satisfaction; which precaution, I hope, will be an infallible cure for all fictitious colds, hoarsenesses, want of practice, &c.

"RULE II.

"As poetry and music are sister arts, they certainly ought not to be enemies to each other; it is therefore absolutely necessary that ladies and gentlemen should sing distinctly and intelligibly, so that the words may be comprehended, and that the sense is not quaver'd away by the sound.

"RULE III.

"As it is the business of the composer to make the sound an echo to the sense, so it is the business of the singer also, with this addition, that his gesture, as well as his voice, be accordant to every note.

"RULE IV.

"As there is a satiety in all things, or (to use the vulgar phrase) as too much of one thing is good for nothing, it is highly requisite to know when to finish with grace; for tho' it is bad to be ask'd *twice* to sing, it is still worse to be ask'd *once* to hold your peace.

"I shall conclude these instructions with a few lines from my friend Horace, which are a satire upon the singers of his time:—

> "Omnibus hoc vitium est cantoribus inter amicos
> Ut nunquam inducant animum cantare rogati,
> Injussi nunquam desistant.
>
> *Lib. I. Sat. 3.*
>
> Nay, 'tis the same with all the canorous crew
> Of singing men and singing women too;
> Do they not set their cat-calls up of course?
> The king himself may ask them till he's hoarse,
> But would you split their wind-pipes and their lungs,
> The fairest way's to bid them hold their tongues."

The present reader may, and probably will, make his own comment upon the rules and the satirical remarks. He may also be of opinion that many of our modern

drawing-room performers might be the better for a knowledge of the hints here given, originally for the benefit of those of our forefathers who desired to sing "with a good grace." He will, moreover, perhaps not be sorry to have made acquaintance with the unknown writer of a pedantic age who did not scruple to employ homely phraseology in adding to the knowledge of his contemporaries. His book was not compiled for the benefit of posterity; but is it not possible that some may derive benefit from the shrewd and apt remarks made? It is certain that there is a great amount of worldly wisdom in his plain directions "by which persons with bad voices may render themselves agreeable, and such as have tolerable ones may shine to the utmost advantage." The world has not grown much wiser during the course of the last century. It may be therefore excusable if good advice is here repeated, even though it is derived from a collection containing "a variety of curious originals," not the least of all being the expressions of the compiler of the book.

ON THE STUDY OF PART-WRITING

THE wonderful progress in the elucidation of the true principles of art criticism and the immense advance in teaching power which have been made within the last few years, although aiding the young musician as little as any of our students, have not left even him entirely without improved help. Any one old enough to be conversant with the style in which, thirty years ago, what was truthfully called the "theory" of music was taught, will congratulate his younger brethren upon their emancipation from the fetters of those most unfortunate victims, the "articled pupils" of past days.

There is, however, still much to be amended before the teaching of the grammar of music may be regarded as entirely satisfactory, or as on a level with the general training of scientific students.

Among the points imperatively demanding attention is the needful expansion of the maxims of our forefathers concerning the art of part writing, or "counterpoint," as it still is, somewhat absurdly called. For while the laws of acoustics, the relationship and tendencies of sounds, the elasticity of dissonances, and other rudimentary matters have had much attention, what would appear to be the natural deductions from the enlarged notions of these principles have been only timidly reasoned out; and, in the higher branches of music writing, the student is still fettered by the imposition of rules confessedly obsolete.

As a continuation of the simple principles which in the earlier study of harmony forbade certain awkward progressions and disagreeable consecutions, the rules of "counterpoint" are directed to the attainment, in each of the combined parts, of a greater tunefulness and melodic interest. The different patterns, or "species," stereotyped by the use of many generations, suffice when their conditions are so liberally enlarged as to admit modern harmonies for the training and exercise of students. But to confine lessons in part writing within the fetters of a few simple chords is to tacitly admit that the rules will not bear the light of our present insight into the affinities of sounds, and are not fitted for the requirements of our enlarged and purer system.

The study of harmony has, of late years, become almost popular, and, amid a great deal of useless talk, some slight advance has been made; but the so-called contrapuntal rules still retain all their antique dogmatism.

Musical language, comprising two distinct qualities—"Time and Tune"—and deriving its expressive power from the duration as well as from the varied pitch, of its syllables, it is evident that combined melodies having sounds of entirely uniform length are void of one important element of contrast. Between tunes that move always with like pulsation there must be some little similarity, especially when they are so constructed as to admit of combination. The contrast of melodies depending not merely upon diversities of pitch, but also upon variations in the length of the sounds, what is known as the "first species of counterpoint" is unworthy of the name, being mere harmony of the simplest kind, in which all the parts move at the same instant. In fact—as usually planned—it is not even that; for the finding in adjoining chords a fresh sound for each part involves so much, and often such ridiculous skipping about, that the repetition of a note is not (and could not usefully be) objected to. The practice of the "first species" is, therefore, entirely useless, and its title a glaring misnomer. It is scarcely necessary to add that in such plain harmony every form of every modern chord should be used, and the exclusion of any one may fairly be regarded as an evidence of the inability of the writer to free himself from old prejudices, and to obtain an insight into the principles (rather than to remember the dogmas) of the science.

The study of really effective part writing commences with the union of notes of various lengths. What are generally called the "second and third species of counterpoint" differ chiefly in the greater, or less, rapidity of the more florid part, or parts. Before they can be usefully attempted, a thorough knowledge of discords should be acquired. The study of harmony—or the effects of different combinations of sounds—instructs as to the comparative harshness of the various dissonances which any chromatic scale affords. Bad part writing will always result from imperfect knowledge of those dissonances which form the chief constituents of the more rapidly moving parts. But when a student is familiar with the effect of each dissonant sound in a chord (whether accented or otherwise) and with all the variations of that effect arising from the presence in a higher or lower part, of the octave of the resolution of the dissonant sound, he requires no further rule of progression, but may safely dispense with all the fragmentary maxims about [illegible], &c., which still linger among us as relics of that laziest of absurdities, a "figured bass."

Evidently the harshness of a dissonant combination is greater when the offending or fidgety sound twinges the ear sharply on an accented pulse than when it is quietly passed through between the rhythmic steps; and no special rule is needed to teach that its effect will also be in proportion to its length; consequently the more rapidly a florid part moves, the less irritating will its offences become.

For instance—an ascending major seventh would not in equally moving harmony be agreeably used below any octave of its resolution; but in a florid part the dissonance becomes less and less objectionable as the rapidity of the movement of the part increases.

When a sufficient (and not the usual smattering of) knowledge of dissonances has been acquired, an easy way of utilising these modern condiments is—(1), in each chord of four-part harmony to make one of the parts move in notes of half the usual length; and, when this can readily be managed, (2), to adopt the further restriction of including all the shorter notes within the same part. Thus a readiness in the "second species" of part-writing will be gained in a very short time; not only without difficulty, but as the natural and easiest way of using those dissonant sounds which serve as the season

ing spirit of the more dramatic harmony of modern times.

The adoption of four part writing for this purpose is recommended because, in his exercises in harmony, the student must have become familiar with chords thus arranged in their most useful form to suit the requirements of voices of the four natural orders, and of orchestral instruments of the stringed family.

In reducing the number of parts it is necessary only to bear in mind that the third from the base of every chord—or some dissonance resolving naturally upon the third—should be included before the fifth. Of course there is no restriction as to the shortness of the notes in the more florid part or parts, or as to the manner in which, in the different strata of the harmony, various degrees of floridness may be combined, provided that the pattern adopted in any part be not broken.

(To be continued.)

GEORGE ONSLOW.

(Translated from W. H. Riehl's "Musikalische Charakterköpfe.")

"GO ON SLOW!"—This is the motto of the Onslow family. The record of the genealogical myth in musical dictionaries reports that this well-known composer is an offshoot of this ancient house. If we do not take the sentence with its trivial meaning, as one writes in Germany on the flag of the Landsturm, but commanding a steady, slow, but at the same time sound and healthy development, then George Onslow has carried this characteristic with great honour as an artist. For few modern artists can be named who, in their creations from the beginning, came forward as ready and sure, and afterwards progressed as steadily, by degrees, but without extravagance, to the aim which they put before them. If on one side one can recognise the Englishman in the strain of his character, on the other hand the musician Onslow is artistically so little connected with the native land of his family, that he would have been the last to have accepted the honour of being called an English composer. His works are especially part of the history of German music, and it is the duty of Germany to keep in honour the memory of this foreigner, but with them so a genuine naturalised master.

Young Onslow left his native country, he overcame all the prejudices of his rank and family, in order to live in Germany, and become a devotee of Beethoven. With a tough perseverance and exclusiveness, he devoted his best powers to that part of the art which has been almost the special characteristic of German masters—the higher forms of chamber music. The centre point of his artistic creation is the string quartet. No other nation has ever approached Germany in the production of this beautiful and most noble flower of chamber music. Only two men of foreign nationality have made the stringed quartet their speciality, so that according to the value as well as the contents of their works they could compete with their most important quartet writers, namely, Boccherini and Onslow. But both followed German models. Boccherini, after and with Haydn, the oldest quartet composer, assisted in creating this grand new form of music, and with Onslow we have buried the *last* of the line of composers who *exclusively* became great by means of this the higher chamber-music. Now and then these quartets are still written, but the composers of quartets by profession, who, like old Franz Krommer, spent their whole life in nothing but composing chamber-music, and could count their quartets and quintets by hundreds, exist no more. Onslow was the last master of this kind.

The zenith of Onslow's powers falls into that musical interregnum which, specially for the instrumental production, extends from the death of Beethoven to the more genial penetration of the powers of Mendelssohn. At that time Spohr was the radiant star who understood how to transfer the elegiac tone of romantic lyric, as it has been shown, with the most tasteful technique, in the best songs of Fouqué and Brentano—without comparison of the ordinary steady and scholarlike way of the romantic poets—into the stringed quartet. Andreas Romberg had not yet been quite forgotten, although the romanticist began to get tired of his extended form of playing, as well as of the colourless accuracy of his counterpoint execution. Krommer, seventy years old, who with remarkable durability not only shared all the development of chamber-music from Haydn to Spohr, but also had actually gone through it in his own experience, also tried in his old days to chime once more in his last great quintets in the new romantic way. This modest man may expect the deserving recognition of honour, as he is the living historical encyclopaedia of stringed quartets. Peter Haensel did well with the pleasing shapes and forms of Mozart and Haydn. The wonderful fantastic piano fantasy for string quartets of Franz Schubert, though mentioned already at that time, were but little known. The three great quartets of Cherubini were only known and understood by a small clique of connoisseurs, and all these were put aside with a shrug of uncertainty as mistaken attempts. George Onslow stepped into the middle of this still radiant circle of Epigoni, who were at the time so closely connected in many ways with the contemporary poetic Epigoni.

The different elements of all these various drifts of character are reflected in his works. He, however, did not take these up formally, but transformed them independently, sometimes even stubbornly, to a result which often would be more beautiful if the demon of originality had not prevailed with him. The demon always appears where a genuine originality becomes valuable, and then in a more extended way disturbs the conception of the newest composers. The despairing agony to discover whether one's ideas are really new in each note has become a desperate fever amongst the present composers. One can be bizarre, terse, measured, and still show nothing new; and this is sometimes the case in Onslow, although he stands in this respect to Wagner or Schumann like a true unconcerned child of nature.

In form Onslow leans towards Beethoven, but he makes it more pointed, and has more outward display, by which the idea is neglected. He wants a great free flow of melody and harmony, and his periods are sharp and short, not sharp on account of decency and modesty, nor *naive* in its brevity, like we find it in the old masters, but they are pointed epigrammatically sharp as people write who study and think, and who add one neat little piece to another till an entirety is formed, which can only create a sensation as slowly as it has been formed. It is in this pointed sharpness that the peculiar difficulty in the execution of Onslow's quartets lies. At first sight they do not seem difficult to play—especially in the accompanying parts—but in the *tout ensemble* even the most learned musician would be bothered by an unexpected rhythmic version, a rare modulation or a vexing change of part. Onslow's second violin or bass player should always be a correct and cool artist, as well as a good reader of music.

So, with all his similarity in outward technicalities, Onslow differs widely in his general musical tendency. He is in his quartets highly cultured, talented, cosmopolitan, his best points being his grace, elegance, and beautifully formed plastic. He seldom lays out the melancholy lamentation of the adagio without intertwining

with it ironically an undercurrent of humour. He rarely enters the dramatic field, and never—as Beethoven does in some quartets—the tragic. He is not lyrical to his setting like Spohr is, or as we find at times Mendelssohn or Schubert; but he is a capital epic, who tells us captivating fairy tales with a thousand surprising and intellectual versions, not in the sincere Homeric *naiveté* of the great epic Haydn but in the style of Tieck, Brentano or Platen. The romantic irony which with the popular Carl M. von Weber only appeared to a small extent in the background has taken the front rank with the much more aristocratic Onslow. Overpowering affectation, growing passion, or weak extravagance are foreign to him. He is forced at times to powerful accents of musical expression, or to softly penetrating appeals to the heart, or he is even extravagantly liberal with outward signs, pathetic rhythms and modulations, but he never allows himself to be carried away by powerful inward passion. He is only passionate as far as a perfect gentleman in good society is permitted to be; but he is too gifted and liberal minded to become cold and tedious.

It was only with such a character that it was possible that Onslow could be so peculiar on the one side in form and expression that every one who had studied a few of his works can recognise the master in all the others, whilst at the same time the most varied tendencies of the period are included in them. His peculiarity lies even more in his manners than in his style. The smart cosmopolitan sees divers manners, various men, and many nationalities, and perhaps he takes up something unconsciously from the thousands that pass him, and it is specially through this that such a one becomes an interesting citizen; but in general he still retains his own manners and character. And so it was with Onslow that he could never belie, though he wrote German quartets, that he had lived for years in France, and at times you can even recognise in his German domestic music a sprinkling of French. One is not astonished at it, for after all it is still part and parcel of a gentleman to show a slight tinge of French in his education.

In the anapaestic time or rhythm of Onslow's finales the French chanson is betrayed, approaching our quartet, and the conventional misuse which he makes of the chords of the seventh and chromatic harmonies, causes the French New Romancer to raise his head and point with an ironical expression to Berlioz and his associates. However, Onslow only takes advantage of these strange ways for elegant and piquant effects; he does not allow himself to be governed by them; he coquettes for awhile with the extravagance of the New Romantic School, seemingly for the purpose of ridiculing it afterwards. As long as he remains within the bounds of all that is elegant, agreeable, and humoristic, all this appears very amiable; but it becomes objectionable as soon as he approaches a more serious task.

The earlier works of Onslow, in which he contented himself with giving forth elegant and graceful chamber music, stand for this reason artistically higher than his later works. From the very beginning he came forward as a perfect master, and his first work (three stringed quintets) already shows Onslow's mental power complete. There is nothing scholastic, nothing dilettantic; there is no wandering or trying; the musician already stands firmly in his method. Even this shows the genuine cosmopolitan who will only appear in public when he has become a character and is likely to be honoured. The first twenty works of Onslow show him in full blossom; later on he gradually outdid himself, and became more and more affected. But he always remained firm, measured and elegant in form in all his artistic exhibitions. Most likely the history of music cannot show another man who has come before the public with his work so carefully prepared as Onslow, and who has also made so many mistakes, but never overstepped the bounds of decency.

The great and lasting merit of Onslow lies in the certainty, plasticity, and continuity with which he handles the forms; it also lies in the application with which he has been devoted to the form of the severest and most difficult kind of music, namely, the stringed quartet. This is his merit particularly, because Onslow has really been the last quartet writer, his zenith corresponding with a period when want of form, degeneracy, and overloading of technicalities began to pour down on modern music. In this respect Onslow may be placed on a level with his contemporary Platen, as both fulfilled the same mission. From what has been said before one will at once be able to find out many parallels with Platen. Platen had the good fortune to die early. Onslow, who lived to a great age, shows us in his later works which, although affected, partiality for the natural ideality of the sense of form, that to which no doubt Platen would have arrived had he lived longer. Onslow has been pushed back by Mendelssohn, and, in fact, in some sort forced into oblivion. We are still expecting a Mendelssohn among modern artists. Mendelssohn was as perfect in form as Onslow, but his whole artistic nature was founded on richer and deeper ground. He brought new and great material to modern music; he endeavoured to bring the deep Germanic Christian spirit of Bach and Handel into the modern science of music, whilst Onslow, like Platen, had been an aesthetic heathen, contented with the *cultus* of the transparent refinement of, and the enticing diversion with, Hellenic plastic form. Therefore Mendelssohn gains the sympathy of the professional musician, as well as of the whole of modern educated society, which, raising him, takes up a Christian conservative spirit. Whoever does not grasp Mendelssohn as a musician will, at least, yield him importance as one of the revivalists of the old masters of church music. Does it not seem extraordinary that this should be the same Mendelssohn with whom the question may arise whether he does not coquette in his way of writing with the Jews? Those who become elated by Mendelssohn's religious tendency will find Onslow as great a blank to them as Platen.

Onslow stopped at chamber music, and Platen at lyric. In his operas the overture was the best. His symphonies amount to stringed quartets for orchestra. His real stringed quartets are at times simply domestic music like that of the older masters, rather than *salon* music in the best sense of the word. One can put up with *salon* music like Onslow's, but it has no home in the idealistic, non-existing *salon*. To be really played as it should be there it is too ingenious, too difficult of execution, and no doubt before one of Onslow's quartets the audience would probably vanish.

Such music can scarcely become popular, but it has obtained a thorough grasp on all men of musical education, particularly in Germany, and it will justly maintain its place in all the quartet evenings of a German home. The partiality and mannerisms of Onslow will scarcely seduce the young musicians of our times, but we may learn something by his clearness and perfection of form, and more so by his power of construction, at a time when a new *Evangel* is preached, which considers the destruction of form as the height of all musical art.

If ever, at some future day, there should spring up a poet preaching that all poetic art is a long and tedious weaving, that truth and nature in poetry require merely such writing as Jean Paul's stretched verses, it will be

then that one can again recommend Platen's works. So it is in face of these fanatics of the metrical prolonged verse at the present moment perfectly appropriate, for the musicians to go back more diligently to the study of chamber music of the early period of Onslow, provided they first learn by heart as their breviary the works of the three greatest quartet composers of Germany.

PACCINI'S OPERA *SAPPHO.*

IN a notice in the MONTHLY MUSICAL RECORD of January on this year's opera season in Rome, reference was made to Paccini's opera *Sappho*, which has recently been performed with great success at the Argentina Theatre. The success in Rome has been followed by a similar one in Florence, and the opera is in many respects so remarkable a work that a brief sketch of it may not be out of place here, the less so as, strangely enough, *Sappho* has never been given in London.

Sappho was brought out about ten years ago at Milan, and there, as subsequently throughout Italy, created so much sensation that Paccini's claims to the position of a first-rate composer were fully recognised. He was well known and extremely popular in all parts of Italy, but more particularly in Tuscany, where he spent the greater part of his life, and promoted music as an art with an unselfish zeal, which has borne fruit wherever his inspiring influence has been at work. He had already written three or four operas before he composed *Sappho*, and among them the *Stella di Napoli* became fairly well known. But they belong more or less to the light Italian or "Bellini" school, whereas *Sappho* marks a decided departure from the sentimental and effeminate style in vogue at the time, and is not only Paccini's master-work, but in many respects the forerunner of that reformed and vigorous school of which Boito, Ponchielli, and others are the leading representatives. In the memoirs he has left, Paccini gives some interesting details touching his conception of what a "lyrical tragedy" such as *Sappho* should be, and his views as regards the treatment of so dramatic a subject, to which he devoted himself chiefly during a stay at Viareggio, a well-known watering-place on the coast between Leghorn and Spezia, where the event has been perpetuated by a marble slab. In his memoirs he tells us that he repeatedly read the few works which have been handed down to us on the music of ancient Greece, and that he made it his aim to infuse into his favourite opera some of the spirit and the character of that Greek art in which poetry and music were blended. So far as original Greek music is concerned, it may at once be said that there is no trace of it in *Sappho*, nor would that be possible, seeing that we know almost nothing of the exact nature and of the harmonies of that music. But Paccini's merit consists in having taken the trouble to read up his subject before writing his opera—a merit which is rare in Italian composers—and consequently he has not only spared us those offences against the ritual of ancient Greece so common in Italian operas treating classical subjects, but has also shown that he has grasped, perhaps unconsciously, the principles of lyrical drama; for *Sappho* compares not unfavourably with Gluck's *Iphigenia* or *Armida*, and Cherubini's *Medea*.

The libretto of *Sappho* is by Cammarano, but the dramatic treatment of the subject was evidently supplied by Paccini. The action is, like that of all classical subjects, essentially simple.

The scene of the first act is laid at Olympia during the 42nd Olympiad; that of the second and third acts in Leucadia, or Leucas of the ancients, one of the seven Ionian islands. Sappho, the famous poetess of Lesbos, who is present at the Olympian festival with Alcæus, the poet, has excited the wrath of Alcandrus, the priest of Apollo's temple in Leucadia, by denouncing the worship of Apollo in that island. He is the more incensed against her as the charms of her beauty and speech have attracted Phaon, a Greek youth, who was hitherto devoted to his daughter Climene. Yet there seems to exist between the old priest and Sappho a bond which he feels but cannot understand. The olive garland of the festival is bestowed on Alcæus, and so great is Sappho's joy at her friend's triumph, that Phaon suspects in him his rival in love. His suspicion is fostered by Alcandrus, and believing himself deceived, he repels and deserts Sappho. But, in her grief and despair, she wanders from city to city, from island to island, in search of Phaon, and finally reaches Leucadia. It is here that the fates take her to the home of Climene, from whom, though a stranger, she claims and receives hospitality. Moreover, she is invited as a welcome guest to the marriage rites for which Climene is preparing. Sappho little dreams that the future husband of her hostess is no other than Phaon, and the climax of the dramatic action is therefore reached in the scene of the marriage rites, when Sappho recognises her lost lover, defies the authority of the high priest, and maddened with passion and despair, desecrates the deity by overthrowing the altar tripod. Death, of course, is the only expiation of this sacrilege, and Sappho is preparing for her last hour when her faithful old servant suddenly reveals to those present that her unfortunate mistress is no other than the priest's eldest daughter, who, at a tender age, mysteriously disappeared, and whose loss her father and her sister Climene have never ceased to deplore. Overcome with joy, Alcandrus is ready by his intercession with the gods to save his daughter, who, however, after blessing her sister Climene and Phaon, and bidding farewell to all, throws herself into the sea from the famous Leucadian rock.

It will be seen that the story of Paccini's opera is, on the whole, true to the traditional version of Sappho's tragic end and the cause of her leap from the Leucadian rock. Alcandrus seems to correspond to her father Scamandronymus, whom, it is believed, she lost at the age of six, though the exact place of her birth is uncertain, and is generally assumed to have been either Mytilene or Eresus. After leaving Lesbos, when still in possession of her beauty, she is supposed to have gone to Sicily, and finally to have found her death in the manner described, owing to her unrequited love for Phaon. Alcæus the poet, whose name Paccini has introduced, though he does not appear, was a contemporary of Sappho, and, like many others of literary fame, was frequently in her company, though there is certainly nothing to shew that their relations were more intimate. Phaon is generally admitted to be a fiction, his name being probably derived from Adonis, Venus' favourite, whom she frequently mentions in her odes, and who in some legends is called Phaëton, or Phaon. Again, even the leap from the Leucadian rock is hardly more than a fiction, a mere poetical figure expressive of a violent love from which relief is sought by plunging into the sea from that famous promontory. The general features of Sappho's character as depicted in Paccini's opera are, however, singularly in harmony with the idea we are able to form of the warmth and purity of feeling, as well as of the graceful beauty and sweetness which, to judge from her matchless ode, and fragments of other works, must have been the attributes of the Greek poetess, whose character, after being so long reviled, was at least vindicated by Welcker.

The central figure of Paccini's opera is, of course, Sappho, and comparatively little scope is left for the secondary characters. The language of the libretto is effective, poetical, nay, in some parts, very powerful, and throughout it is infinitely superior to the libretti of the Bellini, Donizetti, and Rossini school, which at the time when Paccini wrote his opera still reigned supreme in Italy. The whole character of Paccini's music, too, differs widely from that of the then dominant school, and excels by an intensely dramatic element which, though almost strange on a first hearing, is peculiarly attractive, and on better acquaintance reveals the unusual power and vigour of the composer's style. His airs are extremely pathetic and melodious, without, however, ever sinking to the level of Bellini's essentially effeminate melodies, while the recitatives, too, are vigorous, and bear the stamp of originality. Among the many beautiful numbers of the score are notably "Di qual soavi lagrime," the duet between Sappho and Climene (soprano and contralto), and the celebrated ensemble and finale (the scene of the marriage rites) in the second act, the former a lyrical gem of sublime beauty, and the latter a pattern of most powerful dramatic writing. Sappho's airs in the third act, "Teco dall' are pronube" and "L'ama ognor qual io l'amai," also count among the brightest jewels of the opera.

The part of the heroine requires naturally a dramatic artist of the very first order to do it justice, and it is only fair to say that Signora Urban, who has made Sappho her speciality, is such an

artist in the fullest sense of the term. Her compass, her vocal powers, her execution, no less than the energy, the fiery passion, and withal the sweetness and sympathetic grace of her acting, are altogether extraordinary and never fail to carry away the audience. Her performance of Sappho in Rome won for her a gracious gift from the young Queen of Italy in the shape of a costly bracelet and the enthusiasm of the audience knew no bounds when the distinguished artist appeared in the next scene, her arm adorned with the testimony of royal favour. It cannot be said that at the recent performance at the Teatro Nuovo in Florence she was well supported, for the orchestra, the artists, and the chorus alike were far below her level. Yet her very presence seemed to infuse vigour to the minor parts, and imparted a swing to the performance which otherwise would have been almost a failure. She herself achieved triumph after triumph, and her appearance in a part which in dramatic power would have been worthy of a Tietjens, has been hailed with lively satisfaction by all those who value and appreciate Pacini's *Sappho* as a work of genius. C. I. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *January* 15, 1881.

THE great musical event of last month was the representation for the benefit of the Association of Dramatic Artists, at the Opera. The name of every Parisian artist of reputation was on the programme; but M. Halanzier, the director, wished some special attraction, and, after much difficulty, succeeded in securing the services of Mme. Marietta Alboni. Every place was taken, and an immense sum of money was realised for the association. After the curtain fell on the third act of *Aïda*, it was raised to display a concert stage, and the audience waited breathlessly for Mme. Alboni. As she appeared, the enthusiasm could not be restrained, and she had a reception such as few artists obtain at the present day. She sang the cavatina from *Romeo and Giulietta*, and "Dona Caritea," by Mercadante. Her voice is like velvet, and the lower notes are still the traditional Alboni tones. She could not be induced to respond to an encore, and as she left the stage for the last time, many in the audience said, "Adieu! adieu!"

Some concerts have been given at the Grand Hotel recently. At the last the singers were Mlles. Riserelli and Gastaldi, and the programme comprised "Argonaise," by Serpette, an air from *Ballo in Maschera*, by Verdi, and "Si j'étais Roi," by Adam.

On January 10th the National Society of Music gave a fine concert at the Salle Pleyel. M. Saint-Saëns, and M. and Mme. Lalo, were the best known names on the programme. M. Saint-Saëns played four selections from Chauvet's Works. M. Lalo conducted his own composition, a quatuor for stringed instruments. This work is spirited, and without doubt one of the best compositions of the kind. Mme. Lalo's wonderful voice was heard in the serenade from the *Roi d'Ys*, and a song from *Sapho*. M. Marsick executed on the violin a reverie and guitare composed by M. Lalo.

On Sunday, January 16th, at the thirteenth Châtelet concert, *L'Enfance du Christ*, by Hector Berlioz, will be given. It is divided into three parts, "Herod's Dream," "Flight into Egypt," and the "Arrival." The rôles have been distributed as follows:—Mary, Mlle. Vergin; Joseph, M. Lauwers; Herod, M. Vernouillet; and the Centurion, M. Devineau.

The music on Christmas Eve at Saint Eustache was finer than ever. The solos were sung by MM. Faure and Gaillard, and the chorus was one that showed the effects of the best training.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *January* 12th, 1881.

OUR third Gesellschafts-concert had the following programme:—Overture "Genoveva," by Schumann; violin-concerto, No. 9, by Spohr; two choruses *à capella*, by Rubinstein and Goldmark; three pieces for violin; and the 42nd Psalm, by Mendelssohn. The concerto was performed by Herr Leopold Auer (a pupil of our Conservatoire in 1856–58). Herr Auer is well known in London, having played so frequently at the Musical Union. Criticism is therefore superfluous. Intonation, tone, *technique*, &c., show a first-rate artist, and makes the more regrettable that his tone is so very thin. That was felt as much in the concerto as in the solo pieces by Rubinstein (Melodie transcribed for violin), by H. Wieniawski (Legende), and by himself (Tarantelle). That choice for a great concert was not good, the little change in tone he exhibited falling with monotony on the ear. However, Herr Auer was received with great applause. He is announced to give two soirées for chamber music, with D. Popper, &c., as quartett partners. Mendelssohn's Psalm was excellently performed under the careful conductorship of Herr Gericke, the present concert-director. The soprano-solo was sung by Frl. Minna Walter, the daughter of our esteemed singer of the Hofoper. She is a pupil of Mme. Marchesi, and her tone and deliverance were most fascinating. At the next concert we are to hear Schumann's *Faust*. The Philharmonics gave the fourth and fifth concert. At the former we heard Vorspiel und Isolde's Liebestod, from *Tristan and Isolde*, splendidly performed under Herr Hans Richter; recitative and air of Juno, from *Semele*, by Handel, well sung by Frl. Rosa Bernstein; the new "Tragische Ouverture," by Brahms; and Beethoven's 8th symphony. The overture is composed in that great, broad, and grave style which we admire in all the works of that composer, and the instrumentation is excellent. However, the title "Tragical" is not well chosen. It would be, according to its character, better entitled, perhaps, "dramatic" or "heroic" overture.

In any case we look for another work richer in style, which will be in a short time an ornament to every orchestral programme. Herr Brahms has meantime left Vienna for Breslau, to perform there his second overture at a festival (which is to include some popular students' songs) in return for the distinction of the doctor's degree recently conferred upon him. In the first concert of the Wiener Männergesang-Verein the music to *Œdipus*, by Mendelssohn, was performed with connecting poetry, the *dramatis personæ* spoken by members of the Stadt-theater. Hellmesberger's quartet party performed on the third evening quintet in A, by Mozart (with clarinet), quartet by Beethoven, and a new piano-quartet, F major, by Scharwenka, performed by himself. It is a clear and engaging work, and was received with great applause. Grün's quartet party (third evening) executed a quartet, E flat, by Goldmark, and likewise Mozart's clarinet quintet. Between both numbers Herr Leschetizky was heard with Rubinstein's piano trio, B flat, an excellent performance. At the last evening we heard a quartet, A minor, by Volkmann, the piano quintet by H. Goetz (Herr Krenner) and Beethoven's quartet, Op. 131. The third quartet party (Radnitzky) produced on its fourth evening a quartet by Rufinatscha, an esteemed composer living in Vienna, Schubert's piano trio, Op. 100, and Beethoven's quartet, Op. 130. There is, you will remark, no want of chamber music. Among the rest of the other concerts I may mention that of Herr Jos. Labor, who performed on the great organ in the Musikvereins Saal, pieces by Bach, Buxtehude, Mendelssohn, and others for the piano in his own skilful manner. The singer Felice Manio, well received in his first concert, gave a second one, and performed solo songs by Astorga, Caracciolo, Tosti, Schubert, Catalani, Marchesi, Jensen, Denza; duos (with a lady) by Boito, Blangini, D. Perez, and a terzetto by Jomelli. Herr Professor Anton Door gave his third and last trio soirées, on which was heard a trio, C major, by Hans von Bronsart; variations, Op. 7, for piano, by Nawratil; präludium and fuga for piano, by Goldmark; and a piano quintet, Op. 23, by Jul. Zellner. The three last named pieces are interesting every one

in its kind, and particularly the last one which is worthy to be recommended. It may interest you to hear that Mme. Amélie Ernst, "officier d'Académie, lectrice en Poésie à la Sorbonne," gave two soirées de Poésie et de Musique dans la salle Bösendorfer. The lady read Poésie et Prose d'Alfred de Musset, de Méry, Victor Hugo, Amélie Ernst, Théodore de Banville, Lord Robert Lytton, Louis Ratisbonne, Béranger, and Mulhauser. On the second evening Director Hellmesberger and his quartet party performed the first and second movement of a *quatuor posthume inédit* of H. W. Ernst. A young pupil of Mme. Marchesi, Mlle. Rosa Papier, won great favour for her singing and for her most beautiful voice. Still there were many piano concerts on the piano by Alfred Grünfeld, Waldemar von Pachmann, well known abroad, especially by young ladies, who find it important to count year by year on a certain day the number of their friends, and to pay the expenses of a musical evening. As an oasis among such deserts the yearly concert of Frl. Johanna von Seemann is welcomed with pleasure. She is the only one who thinks it necessary to engage an orchestra. This time under the conductorship of Hofkapellmeister Hellmesberger. She was heard in Beethoven's concerto in G, and in another by Edvard Grieg, never performed in Vienna. It is a most interesting work, but it, however, requires a most energetic hand, and a large room, on account of the brilliant passages and full instrumentation. The lady performed also a Rondeau in F by Couperin, Gavotte D-moll, by Kirnberger, Caprice sur les airs du ballet d'Alceste (Gluck); and a piece (Au bord d'une source), by Liszt. All was performed to perfection, and in a style which nowadays is so seldom heard on the martyr instrument called piano.

The Hofoper is now sailing under the guidance of a new ferryman, Herr Wilhelm Jahn, recently Kapellmeister in Wiesbaden. He entered upon his duties as opera director on January 1st. He has the reputation of being an intelligent, energetic, learned, and steady man, and it is hoped that the opera will feel in good time the benefit of his experienced hand. Since my last report Herr Winkelmann has performed the parts of *Eleazar*, *Siegfried* and *Tannhäuser*, and has won the favour of the audience more and more. A young actor, Herr Bogdany, made a failure by his performance of *Faust* (Act I.) and *Raoul* (Act IV.), being still too much of a beginner. Frau Lucca, who had recommended him, sang on that evening Elsa (Act II.) with surprising vigour. Fr. Brandt, from Berlin, being invited, sang "Fides" for the benefit of the Pensions-fond, and was brilliantly received. Of the new opera, *Bianca*, by Ig. Brüll, there is little to say; the *libretto* is very poor and the music is not much better. Though Frl. Bianchi had the first *rôle* the work did not please. After two performances of *Bianca*, Bianchi vanished; *Bianca* was heard no more, and Bianchi went back to her former *rôles*. It is to be hoped that Herr Brüll, a talented man, soon will sharpen out the notch. The year began with *Monsieur et Madame Denis*, by Offenbach, a bad omen; it was performed with the ballet *Fantasca* as an afternoon performance.

Operas performed from December 12th, 1880, to January 12th, 1881:—*Die Jüdin*, *Bianca* (by Ig. Brüll, first performance, once repeated), *Siegfried*, *Postillon von Lonjumeau* and *Der Schauspieldirector*, *Götterdämmerung*, *Così fan tutte*, and *Der Schauspieldirector*, *Tannhäuser*, *Faust* (Act I.), *Lohengrin* (Act II.), *Hugenotten* (Act IV.), on one evening—*Der Profet*, *Robert der Teufel*, *Entführung aus dem Serail*, *Faust*, *Das Goldene Kreuz* (ballet *Coppelia*), *Philemon und Baucis* (ballet *Asala*), *Carmen*, *Freischütz*, *Nachmittagsvorstellung*, *Monsieur et Madame Denis* (ballet *Fantasca*), *Nachtwandlerin*, *Tell*, *Schwarze Domino*, *Martha*, *Mignon*, *Lustigen Weiber von Windsor*, *Barbier von Sevilla*, *Preciosa* (with the actors from the Burgtheater), *Meistersinger*, *Rigoletto*, *Zauberflöte*, and *Afrikanerin*.

Reviews.

Popular Pieces for the Clavecin. By J. P. RAMEAU. Selected and Revised by E. PAUER. London: Augener & Co.

THE time is not far distant when the name of Rameau was almost unknown, except to musical antiquarians, and to them only by one or two smaller works. Now the great interest awakened in the minds of all pianoforte students, especially through the revival of the old dance measures, has made his name and labours more widely known. Not only he, but many others—his contemporaries, predecessors, and successors—have done good suit and service in the cause of the development of musical resources. Many of the forms adopted by them have become old fashioned, and to a certain extent superseded by the inventions of later writers, but they were valuable in their own day as marking the progress of growing knowledge, and they are not less useful in the present as showing the stages to the perfection we now enjoy through the works of Mozart, Beethoven, Schumann, and others. A study of the pieces now brought together helps largely to the understanding of the estimate in which Rameau was held in his own day; and as the truth is always the same, and the beauty which charmed the ancients not less attractive now, there is little doubt but that the works here collected will charm the heart and please the ear as agreeably in these degenerate days as they did in times past. There was a fashion at one period to disregard the labours of these old worthies, not because they were bad or useless so much as for the reason that the instrument for which they wrote—the clavecin—had become superseded by the more improved pianoforte. It was perhaps only part of the following of the usual order of things that the older works, not being so well calculated to exhibit the merits of the new instrument, should be laid aside in favour of those things written expressly with a knowledge of the powers of the recent invention, and that which is once laid aside is soon forgotten. Accident often rather than design leads to their recovery, and when once their perpetual claim to consideration is acknowledged, there is little fear that they will again fall completely out of memory. The spirit which prompts the modern editor to collect and revise the works of a once forgotten master, whose labours ought never to have fallen into utter disuse, is a good one, and worthy of support and recognition by all students and all masters who love their art. Mr. Pauer has not gone to the usual source to which those who give examples of Rameau ordinarily resort, but has made his choice of somewhat newer things, all of which possess great merit. There are twelve pieces in all, some of them already well known, others that are not at present, but soon will be. They consist of "Les tendres Plaintes," in D minor; "Le Rappel des Oiseaux," in E minor; "Rigaudon," from the opera *Dardanus*, in G major; "La Poule," in G minor, the probable original of the more modern movement in a set of quadrilles; "Passepieds," from the opera *Castor and Pollux*; "Les Niais de Sologne," in D minor; "Gavotte," in A minor with four variations; "L'Agaçante," in G major; "Forlane," in the same key, from *Les Sybarites*; two minuets in G major and minor; "Sarabande," from the opera *Zoroastre*, in E major; and "Deux Gigues en Rondeaux," in E major and minor. These are all made interesting further by their having the date of publication or production, or some other notes concerning them. The only improvement which could be suggested is that in future editions some explanation of the peculiar graces, turns, and *agréments* might be given as a guide to those who wish to play the pieces, but cannot refer to a master who is acquainted with them. In some instances the grace notes are written out, in others the signs are left as they were first given. For the rest, it is enough to say that the pages are brightly engraved and clearly printed, and the price at which they are published is not an extravagant one.

BURNS. *Second Scotch Rhapsody*. Composed by A. C. MACKENZIE. Op. 24. London: Neumeyer & Co.

As far as can be judged by the pianoforte copy of this Rhapsody, the work shows a great advance in thought and a clearer freedom in treatment than the first of the like kind from the same hand. The composer in his first dealt with a Scottish theme in a general way, and by means of his music gave a very excellent series of pictures of Northern scenery. Now he deals with a person, Robert Burns, the *beau ideal* of Scottish peasant intellect and genius. As such it will assuredly commend itself to all brethren of the "land o' cakes." Looked at as music pure and simple, it ought to find admirers every

where. There is a fine healthy current of thought and freshness of treatment which is as invigorating to read as the air from the Northern hills is to breathe. It is less Wagnerian in its design than might be expected from the author of the former work, and the happy "lilt" of its melodies will find response in other hearts than those of Scottish birth. Although it is called a Rhapsody, and by that title disarms all expectation as to shapeliness of form and character, yet there is a distinct method in the arrangement, and some degree of respect for the old traditions of order. There are three movements, each headed by a quotation from Burns, and presumably intended to stand as a key to the purpose of the movement. The first, "Molto maestoso," has for motto "Scots wha hae wi' Wallace bled;" the second, "Andante," is headed by the words "She's fair and fause that causes my smart;" and the third, "Vivace," bears the verse "I coft a stane o' Haslock Woo'." The first two movements are continuous, that is to say, there is no break, but the one follows the other. The quiet effect of the "Andante" with its delightful melody after the warlike "pibroch" of the first, is most striking. In the final movement the "bagpipe" character is further hinted at by the "drone" bass of the accompaniment, which is effective enough in the pianoforte arrangement, but would doubtless be more largely so in the score of which it is confessedly a reduction. There is a large amount of very excellent writing in the Rhapsody, and it may be hoped that some of the directors of the orchestras in London, where such things would find a fit hearing, may be induced to give it a place some time or another. It is certain to give pleasure, as it is sure to augment the reputation of its composer.

Fliegende Blätter. Flying Leaves. Short Pieces for the Pianoforte, by CORNELIUS GURLITT. Op. 112. London: Augener & Co.

"A LITTLE STUDY," the first of these "Flying Leaves," is a perfect gem, of very few bars in length, but of infinite value for the delight it brings. "In the Highlands" is Weber-like in thought, but as simple and as sweet as the delicate little flower which hides its beauties in some leafy shade. "The Ghost Story" is full of that character of weirdness which always surrounds the relation of some childish and ever-attractive legend; the recurring passages of arpeggios suggesting the indulgence in that customary shudder which the repetition of the ghost tale might be supposed to call into existence. The whole are so easily written, that young players of very rudimentary powers might not be "feared by their imagery," and older players, witnessing the under-current of taste and artistic work which lies beneath them, will not despise the indulgence in the pure pleasure they bring.

Three Mazurkas and a *Bourrée*, for the Pianoforte. By FLORENCE MAY. London: Lamborn Cock.

THE composer has dedicated the three mazurkas to Mlle. Janotha, and in her hands they would doubtless obtain the development of every point in their construction to the fullest extent. They are so written, however, that their musical value is patent without the need of having it exhibited by a star pianist, for the composer has, almost without effort, certainly without any such appearing, written three of the most attractive, because simple, pieces in mazurka form it is possible to desire. Their simplicity is not because of lack of strength, for it is impossible to read them without becoming aware that their author has full command of the instrument for which she writes, but prefers to reserve power rather than to force it forward. For all that the form she has chosen has been well used, she proves that there is yet a possibility of saying something new in an acceptable way. The three mazurkas are very different to each other, and all are interesting.

The bourrée is marked by like musicianly qualities, and is far above the average in point of thought and treatment of the usual things poured forth in this form. One of the great charms of the piece lies in the fact that it is in two-part writing throughout, and yet the harmonies appear to be full and complete. Most musicians know how difficult it is to write interesting music in two parts. Very few of the younger writers can claim to be successful in their attempts at harmony, even when they employ handfuls of chords to cover their lack of invention. Miss May has in this instance proved her right to be considered as a musician quite out of the common run.

Nocturne Album. A collection of celebrated Nocturnes for the Pianoforte. Selected, fingered, and revised by E. PAUER. London: Augener & Co.

THE present collection comprises pieces by John Field, Charles Mayer, Franz Schubert, Rossini, Hiller, Thalberg, Dreyschock, Döhler, Willmers, Schulhoff, Wollenhaupt, and De Valbec. All the pieces here gathered together are pretty well known, but the opportunity now afforded for comparing the treatment exhibited by each composer is an excellent one, and for which Mr. Pauer, careful editor as he is, deserves once more special mention and a vote of thanks. This is the first time that such a collection has been made, and the student will be able to make himself acquainted with the best and most famous works under this title, the invention of which is undoubtedly due to John Field. The writer of the article "Nocturne," in "Grove's Dictionary," gives a very interesting notice of the pieces so called. It is there said of Field's Nocturnes, "that although there are eighteen or nineteen so called, not more than about twelve of them deserve the title. They are widely and deservedly popular, not only for their intrinsic charm of freshness and simplicity, but also on account of their being the predecessors of Chopin's Nocturnes, which undoubtedly owe their form, though not their characteristic melancholy, to those of Field. It is very interesting to compare some of the Nocturnes of both composers—for instance, Field's No. 5 in B flat, with Chopin's Op. 32, No. 2, both the first and second subjects of each bearing a striking resemblance to those of the other composer. The Italian form of the word Notturno is employed by Mozart to denote a piece in three movements for strings. It is also used by Mendelssohn for the title of the lovely *entr'acte* in the 'Midsummer Night's Dream' music, which represents the sleep of the lovers." The collection now before the public does not contain any of Chopin's pieces under this title, as they are readily attainable elsewhere. Those that are here gathered together are scattered about in various collections or as separate pieces, and all will agree that the labour of bringing to one head all the many beautiful pieces in the volume by Mr. Pauer has been a task which ought to be regarded with satisfaction.

Mendelssohn's Songs. For the Pianoforte. By TH. KIRCHNER. London: Augener & Co.

IT is quite possible that many who see this work for the first time will wonder why the like attempt on a systematic plan has not been made earlier. There are many people whose enjoyment of Mendelssohn's music is likely to be increased when it is not encumbered by indifferent words which weaken, if they do not destroy, the pleasure it brings. It is too true that the majority of the "poems" connected with the songs in the collection now under notice can scarcely be called other than a concourse of words in very few cases fortuitous, and although the principle of turning a song into a pianoforte piece is not to be wholly followed, neither is it to be condemned, especially when it is executed with as much taste and judgment as in the present instance. There are ten pieces so treated, namely—1. "Bei der Wiege;" 2. "Frühlingslied;" 3 and 4. "Reiselieder;" 5. "Gruss;" 6 and 7. "Suleika;" 8. "Auf Flügeln des Gesanges;" 9. "Venetianisches Gondellied;" and 10. "Es ist bestimmt." They are all very ingeniously done, and approach as nearly as possible the character of the composer's own "Songs without Words."

Scenes of Childhood (Kinderscenen). By R. SCHUMANN. Op. 15. Easy Pieces, with Annotations. Revised and Fingered by Prof. Th. Kullak. (Harrow Music School Series.) London: Augener & Co.

THESE elegant little pianoforte pieces by Schumann are happily so well known as to render a detailed account of them superfluous. It may, however, be stated that the present edition is a new one, carefully revised, and with the fingering marked by Th. Kullak. It forms one of the "Harrow Music School Series," and being

beautifully printed, and published at a cheap rate, is not likely to confine its usefulness to a limited area.

Serenade (Ständchen) and *The Forest Tops are rustling* (Des Waldes Wipfel rauschen). Two Songs, with Accompaniment for the Pianoforte. By FLORENCE MAY. London: Lamborn Cock.

IF the remaining four in the set of six to which these two songs belong are equally as good, then it must be said that it is not often that a young writer exhibits so much genuine poetical feeling and expression as are herein contained. The two songs now under notice are very good, and display real talent. The words of each are aptly fitted with appropriate and expressive music. The first, a serenade, has an admirable melody, quite original in form and style, and, above all, very vocal. There are no difficult intervals to sing, and no *ad captandum* devices to fetch applause. The accompaniment, part and parcel of the song, is no adventitious adjunct written because such things are necessary; it is exactly the right form such a part should take. In the second song, "The Forest Tops are rustling," the accompaniment in arpeggios throughout has just that breezy effect which might be deemed characteristic in agreement with the nature of the words, and here again the voice part is such as a singer with any degree of appreciation could make very effective. Both German and English words are given; the latter, by the composer, are poetical and singable, two very good qualities not always found in unity in modern songs.

Together. Ballad by ANTONIO MORA. London: Augener & Co.

A PRETTY, almost idyllic treatment of some well-written words, which tenor singers with some command of expression would find good means for effect.

The Rose and the Star. (Sollst meine einzige Rose nun sein.) Music by FRANZ ABT. London: Augener & Co.

FREQUENT and copious as are the beautiful melodies poured forth by this facile writer, the virtue, sweetness, and piquancy of them is the more manifest at each new supply. The present is in nowise inferior in any of the qualities looked for in a good song.

The Childhood of Christ. A Sacred Trilogy. By HECTOR BERLIOZ. London: Forsyth Brothers.

THIS is an English version of the poem written by the author of the music, and although it cannot be unreservedly praised for its elegance of diction or complete success as a collection of words suitable for singing, it is tolerably faithful to the original, and will serve until a better is given to the world. The music, which is among the more readily acceptable of the works of Berlioz, was written in his later years, and was produced in his lifetime at Paris and Brussels, in the year 1854, with some degree of success. It has recently been given at Manchester under the direction of Mr. Charles Hallé, who is responsible as editor and arranger for the present publication. It may be soon looked for in London. At present it will be necessary to confine the remarks that may be made to the printed copy, and at the outset it must be acknowledged that Mr. Hallé has done his share of the duty, if he be not the author of the translation of the words, with exceptional care and judgment.

As the title implies, the work is divided into three portions, namely, "King Herod's Dream," "The Flight into Egypt," and "The Coming to Sais." Each of these parts is again subdivided into certain scenes, in which the incidents are sung by a narrator (tenor), Herod (bass), Joseph (bass), the father of a family (bass), and Mary (soprano), with a chorus of soldiers, magicians, people, &c.

The chief points of interest in the first part are the night march, a bold and effective piece of writing in C minor; Herod's account of his dream, weirdly and strangely set, the equally wild and mysterious chorus of magicians, and the incantation music, in which the almost unearthly character is enhanced by the rhythm of alternate bars of triple and duple time. Herod's command to seek "for the young child," and to slay all infants of two years old and under, and the savage chorus, "Let the sword be bared for slaughter," ends these first scenes. We are now supposed to be in the stable of Bethlehem, where Mary is singing a lullaby to her child, in which Joseph ultimately joins his voice. The angels warn the parents of Herod's wrath and counsel the flight, and in this a curious effect is introduced which only Berlioz would have devised. "If the work is executed in a theatre the chorus should be placed so as to have a curtain before them. This should be let down to the level of their heads at the beginning of this *finale*, in order that by letting it fall completely the sound may be softened. Further, for the due effect of the last nine bars, the chorus should turn round and sing them *from* not *to* the public, to produce the utmost *pianissimo* possible."

The second part contains some very beautiful music—the assembly of the shepherds at the stable-door, expressed in a lovely *pastorale*; the chorus, "The farewell of the shepherds," almost chorale-like in character; a charming instrumental piece, depicting the "Repose of the holy family," out of which grows a graceful tenor song sung by the narrator, concluding with a short chorus of "unseen angels." "The coming to Sais" is the longest part of the work, and has some fine dramatic music descriptive of the weariness and faintness "nigh to death" of the child and his mother. Their hospitable reception by the father of a family of Ishmaelites, after their cruel repulse by the Roman guards and inhabitants of the city, is well described. There is, among many striking points in this part, a melodious serenade and a fine chorus for the Ishmaelites, with a soprano solo superimposed, with which the work ends. In the execution of his design Berlioz has adopted a quieter and less eccentric method of expression than might be expected from him by those who know only his *Damnation of Faust* and his *Scenes in the Life of an Artist*. His picture, or poem, or by whatever name it may be called, is none the less attractive for all that it is framed in a gentler mood; and although as music it may or may not be successful with the public when it is performed, it offers a phase in the musical mind of its author which is freer in a great measure from his customary eccentricity, while its contrasts of colour show, as they could scarcely fail to do, the hand and mind of the true and earnest artist.

Sonate für Klarinette und Pianoforte. Componirt von C. SWINNERTON HEAP. Leipzig: Breitkopf und Härtel.

THE constructive power exhibited in this sonata is admirable. As far as the mere outlines of form are concerned all respect seems to have been paid to the traditions of the elders, and a regard for the best part of new fancies in music. In the ideas and thoughts which clothe those forms there are phases of melody and passages of harmony which tell of powers by no means of the common order. There is no elaborate introduction, but the clarinet with the piano starts at once with the first subject, which is utilised in an effective manner, and the needs of sonata form duly observed throughout the first movement, both instruments having bright and interesting work to do, which well displays the characteristics of each. The second movement, an "Adagio," a beautiful piece of writing, has a well-sustained melody for the clarinet, accompanied by a varied series of passages on the pianoforte which has the effect of continually augmenting the interest. The modulations in this section, which are modern in style, are also striking and effective without being violent or forced. The "Finale," though slightly Mendelssohnian in character, has a considerable amount of individuality of treatment, as well fanciful as scientific. There are passages in fugal imitation which, among other things, show scholarship, rightly and pointedly applied, and the whole composition is a very worthy example of clever design worked out in a most masterly and accomplished fashion. The sonata is dedicated to Mr. Henry Lazarus, *facile princeps* of the clarinet, and all that is left to be desired after recording it, is to hope for the time and opportunity of hearing him play it.

Reeves' Musical Directory for 1881. London: W. Reeves.

THE new issue of this very useful publication contains a few improvements upon the former publications, inasmuch as the Profession, recognising its value, have, by their contributions increased its accuracy and trustworthiness. There are still many faults to correct, but they are comparatively few and almost insignificant. There is a considerable amount of information concerning musical societies, bandmasters, and the musical staff of the several cathedrals of the United Kingdom. As usual with all technical directories, there are one or two amusing and interesting facts to be gleaned from these pages, interspersed with more serious matter. Thus we can know, among other things, the addresses of professors of the banjo, the penny whistle, and the Jew's-harp, if we desire to astonish our friends by the display of accomplishments upon these out-of-the-way musical instruments.

Musical Studies. A Series of Contributions by FRANCIS HUEFFER. Edinburgh: Adam & Charles Black.

THE author of this book, in his preface, states his reasons for collecting and republishing the articles in the form in which they now appear, maintaining that the volume is part of an unmistakable movement in modern literature. The vast development of periodical publications within the last quarter of a century has drawn the best literary and scientific workers into its vortex. Few authors now-a-days can withstand the temptation of the immediate and vast publicity conferred by the prestige of a first-class Review; fewer can materially afford to give years of, in most cases, ill-requited labour to the composition of a book. Books in the proper sense of the word—that is, organisms developed from a central idea, are in consequence becoming rarer and rarer in our literature, and collections of essays take their place. The influence of such a system on the reading public is too obvious to require explanation, supply and demand following the same law of reciprocity in literature as in other merchandise. If even illustrious scientific men give way to this general tendency of the age, the musical critic may claim the same indulgence for his modest offering. So far the reason for the publication of the book is clearly stated. Its character may be told in a very few words: a series of criticisms from different papers, brought together in the belief that their value is so permanent as to warrant their rescue and preservation. There is a review of Thayer's "Beethoven," containing not undeserved strictures upon the construction of that book; an article on "Foreign Schools of Music," pleading for the establishment of a great national centre of musical tuition; reviews of *Carmen*, *Polyeucte*, and *Le Roi de Lahore*, reprinted from the *Times*; notices of the lives of Chopin and of Arthur Schoppenhauer from the *Fortnightly Review*; a description of the *scenario* and the poetry of Wagner's "Ring of the Nibelung," from the *New Quarterly*; the letters from Bayreuth, apropos of the performance of the same, written originally for the *Examiner*; and an article upon "The Chances of English Opera," from *Macmillan's Magazine*. The subjects are interesting, and the manner in which Mr. Hueffer has written about them adds to the interest. It is true that he tells us nothing new; there is no original research in any one of the articles; still the facts are pleasantly laid down and lucidly commented upon. The reader may not always be able to accept the lofty ruling of the essayist, but he will scarcely fail to find something to engage his attention, if not his sympathies, in the perusal of the book. For some such reason he will be able to frame an excuse for the introduction of an article on Schoppenhauer into a collection of musical studies, for Schoppenhauer was not a musician but a German metaphysician, "the only one," according to Mr. Hueffer, "who has said anything worth listening to about music, and in whose system the art plays a prominent, one may say, vital part." The name of this philosopher will be new to many musicians, and a few words concerning his views may not be held to be out of place. The nature of the system referred to above is thus told:—"It is the aim of all arts to express the eternal essence of things by means of the Platonic ideas, only music takes in this respect an exceptional position. Arts like painting and sculpture, embody these ideas as conceived by the artist through the medium of phenomena, the ideal value of which he shows but only by the reproduction of their actual appearance. Even in poetry the realities of life and the visible wonders of the world, with their symbolical meaning, form an essential ingredient. Music, on the contrary, does not want, nor even allow of a realistic conception. There is no sound in Nature fit to serve the musician as a model, or to supply him with more than an occasional suggestion for his sublime purpose. He approaches the original sources of existence more closely than all other artists—nay, even than Nature herself."

This view is accepted by all thinking musicians, and even though the enunciation is not novel, it is none the less welcome for a fresh utterance.

It would seem to be almost an ungracious task to criticise the critic, and as no particular good can be arrived at through the process, it may here be simply said that, of the several articles in the book of studies, those upon Wagner will be accepted as the best, as being most original in thought and treatment. The articles on "Foreign Schools of Music," and "The Chances of English Opera," show no new power of statement or novelty of argument to justify their acceptance as the sum of the generally received opinions upon the subjects.

Concerts.

MONDAY POPULAR CONCERTS.

THE Monday Popular Concerts were resumed on January 3rd, and the programme then heard was greatly enjoyed by a large audience, assembled in spite of the counter Christmas attractions elsewhere. The quartet in E flat, by Anton Dvorak, given at one of the concerts of last season, and now repeated in obedience to the general request of a large number of the regular subscribers, was the most important feature of comparative novelty. The quartet is held, by those who are in a position to know, to be a fully representative work by the Bohemian musician, and one which deserves frequent repetition at these concerts. It is for the most part in the form favoured by the earlier and better composers of chamber-music, its chief departure from the models furnished by them in their works being in the introduction of melodies and rhythms presumably Sclavonic. If the permutations of form are nearly exhausted, as many of our persistent journalists would have us believe, new composers are right to think it wise to trust in that with which they are most familiar, and which they know is capable of producing a definite effect. It is better to do this than to endeavour to eliminate novel forms which are for the most part only seen to continue and end in confusion. Dance melodies and measures are always popular, even with those who cannot associate any peculiar terpsichorean motions with their tunes. Their very popularity arises from the regularity of their forms and rhythms. Things which are shapely, especially in music, never appeal to the ear in vain. Dvorak's quartet is particularly shapely in those movements which are founded upon the repetition of his native melodies, and the novelty in idea thus gained strikes the mind with a sense of freshness which is in itself the very fount of interest. Mme. Norman Néruda, Messrs. Ries, Zerbini, and Piatti, played the work in such a style as to ensure most enthusiastic applause after each movement, and at the close gained for themselves a hearty recall.

Mme. Néruda also charmed her hearers by her solo, which was a sonata in D for violin, by G. F. Handel, for which a pianoforte part had been made out of the original figured bass by Mr. Charles Hallé. The sonata, which is as full of music as an egg is full of meat, was welcomed with the liveliest favour, as it deserved to be, as well for itself as for the genial and spirited style in which it was played. The applause at the end was deafening and continuous, and could not be quelled, even though the artist came up time upon time to acknowledge it. It was only silenced while she played a Tambourin by Leclair, of like antique, but never old-fashioned music.

Mr. Eugene D'Albert was the pianist, and he made choice of Mendelssohn's prelude and fugue in E minor. He played with faultless execution, but with less power of expression than might have been expected from him after the first display of his skill given here a few weeks back. He has yet much to learn, but the power he possesses leads to the belief that he will not be long in acquiring all necessary strength of capacity.

The singer was Mr. Oswald, and he sang two songs in a really commendable style.

On the following Monday the programme subjoined was given.

PART I.

Quintet, in G minor, No. 6, for two violins, two violas, and violoncello *Mozart.*
Mme. Norman-Néruda, MM. L. Ries, Straus, Zerbini, and Piatti.
Air, "Il pensier sta negli oggetti" *Haydn.*
Miss Hope Glenn.
Sonata, in C major, Op. 53 (dedicated to Count Waldstein), for pianoforte alone *Beethoven.*
Mlle. Marie Krebs.

PART II.

Song, "A lonely Arab maid" *Weber.*
Miss Hope Glenn.
Serenade Trio, in D major, Op. 8, for violin, viola, and violoncello *Beethoven.*
Mme. Norman-Néruda, Herr Straus, and Sig. Piatti.

It is quite unnecessary to dilate upon the merits of the opening piece, Mozart's quintet, as it is so well known and loved that it has been performed here twenty-five times, and a description of it is therefore not expected in this place. The performance was splendid. The serenade trio was no less appreciatively given and received, and the elements of success were thereby duly secured for these two masterly examples of concerted writing by two great musicians. Mlle. Marie Krebs on this occasion made her reappearance in London, after a somewhat lengthened absence. She has been suffering, as our readers know, from a painful affection of her hands, which compelled rest, and absence from playing. She performed the Waldstein Sonata in such a manner as to show no trace of loss of digital ability, and, if anything, a distinct mental gain. Her reading was on the whole a most intelligent one, as though during her enforced abstention from playing she had still been studying, and was able with her recovered strength of fingers to show increased strength of interpretation. She was most enthusiastically greeted as she appeared on the platform, and at the conclusion of her performance was recalled, and in answer to a demand which could not be misconstrued, played a second piece, Mendelssohn's posthumous study in F, in which she was as successful as in the Beethoven performance.

Miss Hope Glenn sang her two songs with great taste and expression, proving by her vocalisation that she has greatly improved.

At the concert of January 17th no novelty was offered, as may be seen by the following programme:—

PART I.

Quartet, in A minor, No. 1, for two violins, viola, and violoncello *Schumann.*
(By desire.)
MM. Jean Becker, L. Ries, Zerbini, and Piatti.
Songs { "Abendlied" *Mendelssohn.*
{ "Willst du dein Herz" *Bach.*
Mlle. Friedländer.
Variations sérieuses, in D minor, Op. 54, for pianoforte alone *Mendelssohn.*
Mlle. Marie Krebs.

PART II.

Stücke im Volkston, for Pianoforte and Violoncello *Schumann.*
Mlle. Marie Krebs and Signor Piatti.
Songs { "Ein Schwan" *Grieg.*
{ "Lied," Op. 65 *Rubinstein.*
Mlle. Friedländer.
Quartet, in D major, Op. 64, No. 5, for two violins, viola, and violoncello *Haydn.*
MM. Jean Becker, L. Ries, Zerbini, and Piatti.

Schumann's quartet in A minor was played here for the fifteenth time, and Haydn's quartet for the sixteenth time. The first, introduced at these concerts in 1865, may be said to have enjoyed the privilege of being considered as a standard work of sufficient merit to be produced once a year since, a concession to the genius of Schumann which his admirers will proportionately value. It is, like most of Schumann's works, earnest, well-considered and reflective of its author, and although the world refuses to accord to it a favour as great as that which is allowed to Haydn's melodious periods as shown in his quartet, it is always heard with growing attention by an audience presumably as well educated in music as that attending these concerts. This is especially the case when it is given with as much care and attention as on this occasion. M. Jean Becker, whose powers have been displayed in other places as well as in London many times previously, but here for the first time after an absence of more than twenty years, is an excellent artist, painstaking and conscientious, anxiously desirous of doing justice to his subject, and attentive to secure the hearty co-operation of his coadjutors for the purposes of a good *ensemble*. His services were duly recognised by the audience, who recalled him and his *confrères* at the end of the quintet.

Mlle. Marie Krebs, again the pianist, this time gave her hearers great pleasure by a capital performance of Mendelssohn's "Variations Sérieuses." In conjunction with Signor Piatti she gave Schumann's "Stücke im Volkston," Nos. 1, 2, and 4, repeating No. 2 in response to the unanimous desire of her hearers.

The vocalist was Mlle. Friedländer, and she received an encore for Bach's song, for the melody was one of irresistible fascination.

PHILHARMONIC SOCIETY.

THE preliminary announcements of the intended operations of the Society give the names of the new directors, Messrs. W. G. Cusins, Francesco Berger, Henry Leslie, George Mount, Charles E. Stephens, John Thomas, and T. H. Wright. Mr. Stanley Lucas has retired from the post of Secretary, which he has held for so many years, and Mr. H. Hersee has accepted the post, and has shown his interest in the proceedings by subscribing the amount of a year's salary to the guarantee fund, which has amounted to nearly £[illegible]. This fund is to secure as far as possible the society itself from pecuniary loss in case the concerts are not successful. There are to be six concerts during the season, and in order to secure as great an artistic success as is possible, there are to be two rehearsals for each. It was originally stated that Herr Brahms was to be invited to co-operate with Mr. W. G. Cusins as conductor of the concerts, but in consequence of his inability to attend at the time for the concerts to be given, Mr. Cusins will have the sole direction of the music—a duty for which his abilities fully qualify him to sustain with honour to himself and credit to the society. The first of the two rehearsals for each concert will be strictly private; at the second, to be held on the Wednesday preceding the concert, the subscribers, associates, and members will be admitted, as has always been the custom. Among the works spoken of as likely to be given, Hector Berlioz's *Romeo and Juliet* will occupy a prominent place. The voices necessary for the chorus will be furnished by the South London Choral Society. Mr. F. H. Cowen has engaged to write a new orchestral suite, and Herr Scharwenka, who will appear at one of the concerts, will on that occasion introduce his new pianoforte concerto. None but vocalists of established reputation are to be engaged, Mme. Albani heading the list. The analytical programmes will be written by Mr. F. Hueffer instead of Dr. Macfarren.

There is every reason to hope for good things in the future of the society, and the artistic world will watch with interest the events of the coming season.

Musical Notes.

GOUNOD'S new opera, *Le Tribut de Zamora*, is to be produced in Paris some time during the present month.

IT is announced that Wagner's Tetralogy of the *Nibelungen* is to be produced during the summer season. The representations will occupy one evening and three afternoons. The most eminent German artists are engaged for the purpose by Mr. Maurice Strakosch, and the whole is said to be under the immediate supervision of Wagner himself.

RUBINSTEIN'S opera, *Der Dämon*, it is said, will be given with all possible care and splendour at Covent Garden Theatre during the season of Italian opera.

LAST month a classical chamber concert was given at Lytham in the Baths Assembly Rooms by Miss E. M. Ewen, of Manchester. The artists were Miss Marion Cuddihee, vocalist (contralto); Mr. de Jong, flute; Mons. Vieuxtemps, violoncello; Herr Siegfried Jacoby, violin; Miss Ewen, pianoforte. The programme consisted of Haydn's C major trio for piano, violin, and violoncello; three morceaux of Weber's trio for piano, flute, and violoncello; variations for piano and violoncello, by Mendelssohn; soli from Bach, Sarasate, Raff, De Jong, &c. Miss Cuddihee's songs were Blumenthal's "The Wedding Day," Hullah's "Three Fishers," and "The Minstrel Boy." The concert was well attended, and in every way a success.

AT the Christmas Examination at the College of Organists the Fellowship was awarded to Messrs. W. G. Alcock, N. W. Barrow, James Bryant, Harry Dancey, A. J. Greenish, A. Gore Mitchell, Mus.Bac., and C. J. Pearce, Mus.Doc. Thomas Adams and J. Dalby were made Associates. The number of candidates presenting themselves for examination exceeded the total of any similar preceding occasion. The examiners were the Rev. Sir F. A. Gore Ouseley, Bart., Mus.Doc., M.A., G. B. Arnold, Mus.Doc., F. E. Glad

stone, Mus.Doc., Henry Gadsby, E. J. Hopkins, and E. H. Turpin.

Boito, author and composer of *Mefistofele*, is writing a new libretto for Verdi's opera, *Simone Boccanegra*. He is also engaged upon a biography of Marcello.

Herr Otto, of Leipsic, a member of the orchestra of the Gewandhaus Concerts, has constructed a new kind of double-bass with five strings, the lowest of which is tuned down to C, thus avoiding the necessity which sometimes exists in modern music for double-bass players to alter the tuning of their instruments.

An English musician, Mr. Collard, has invented a new flute. He asserts that by doubling the last four holes he has improved the tone of the lower notes, while giving increased power, ease, and brilliancy to the instrument generally, and there is nothing more to pay for these improvements. The material chiefly used by the patentee for the head and body is ebonite, a preparation of India-rubber, which possesses extraordinary sound-producing properties. One of the great difficulties of the flute has always been the third octave, the fingering for which differs entirely from that of the first or second octaves, and the new flutes are constructed in such a manner that the third octave can be easily played with the same fingering as that employed for the two other octaves.

Mr. Sims Reeves has made arrangements with Mr. Barnby for a series of oratorio concerts at the Albert Hall. Mr. Reeves will be heard in all the great oratorios in which he has won his fame as a singer.

Richard Wagner recently brought an action at Würzburg to recover possession of a manuscript of an early work of his, an incomplete opera entitled *Die Hochzeit*. With the unthinking generosity of youth he had presented this work, written as early as 1834, to a musical society at Würzburg. The society broke up, and was found on its dissolution to be owing money to its secretary, in partial payment of which it handed over to him the as yet unrecognised treasure. The secretary sold the manuscript for eight gulden to a musical bookseller. His son and successor, a certain Herr Kösser, has lately advertised the manuscript for sale, but no more than 150 marks was offered for it. This was apparently too much for Herr Wagner. He has lost his case, and had to pay the very considerable costs of the action. The fortunate owner will no doubt make a good thing of the manuscript, now that a fresh historical interest has been attached to it by the importunity of the composer.

Mr. Pauer gave at the City Hall, Perth, on January 24th, an historical recital of pianoforte music. His performance was made additionally interesting by some critical and analytical remarks from his pen, which were given in the programme.

On Monday, January 3rd, 1881, a preliminary meeting to a conference, to arrive at greater uniformity in the external arrangements of organs, was held at the College of Organists. There was a numerous attendance of organists and organ builders, evidently in earnest as to the subject in view.

The New York *Musical and Dramatic Courier* shows that Berlioz's *La Damnation de Faust* is exciting the same interest on the other side of the Atlantic as it does here.

Mr. Kuhe has arranged to give at his customary "Musical Festival" at Brighton, during the course of the present month, several new and important works. The festival is to last for one week only on this occasion.

Mr. Rea's second subscription concert was given in the Town Hall, Newcastle-on-Tyne, on the 18th ult., to a crowded and fashionable audience. Mr. Ebenezer Prout's *Hereward* was the work performed, and Newcastle is, we believe, the first prominent town which has been thus favoured. Mr. Prout conducted his work in person. The soloists were Miss Anna Williams and Miss H. Tomlinson (soprani), Mr. H. Kearton (tenor), and Mr. J. Bridson (baritone). They were all in excellent voice, and sang to an enthusiastic audience. Notwithstanding Mr. Prout's antipathy to encores, the double chorus finishing Part I. had to be repeated. As might be expected, the instrumentation is throughout a perfect masterpiece.

Mr. W. Ganz will give five Orchestral Concerts during the season, in the months of April, May, and June.

The Practical Examinations in Music at the Society of Arts on January 10th and 11th were conducted by Dr. Hullah and Mr. W. A. Barrett at the Society's House.

Workington.—On the 13th ult. a grand Organ Recital was given by Mr. Dearnaley at the residence of Peter Kirk, Esq., in order to inaugurate the new organ built for this gentleman by Messrs. Cole and Son, of Manchester.

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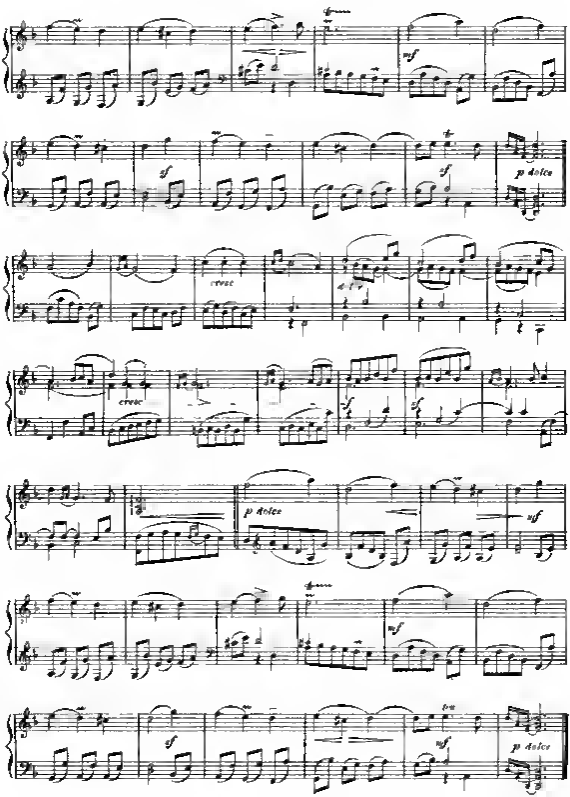
Rondeau.

Andantino (♩. = 108.)

p dolce *mf* *mf* *sf* *sf* *p dolce*

cresc *f* *cresc* *f* *dolce* *p* *mf*

Mann Printing Office, 8, Little Pulteney Street, London, W.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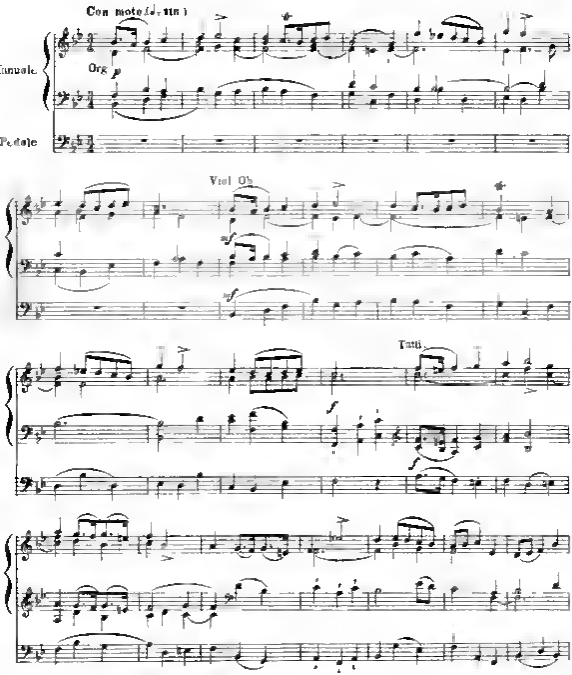
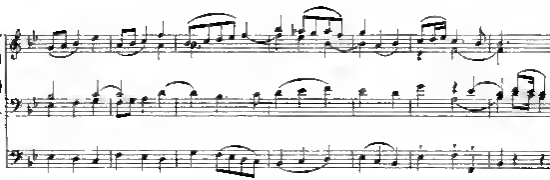
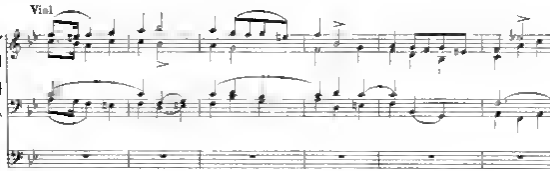
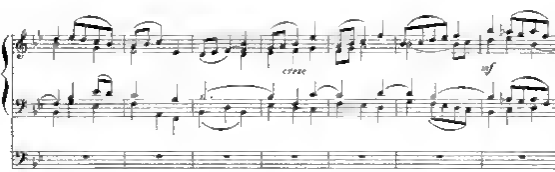
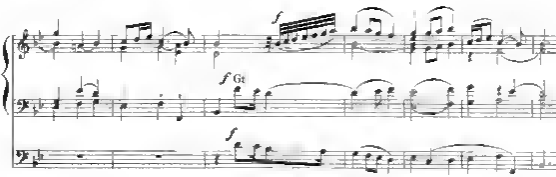










The Monthly Musical Record.

MARCH 1, 1881.

OUR MUSIC PAGES

THE two pieces occupying the music pages in the present number are "Les Tendres Plaintes" of Rameau, selected from the publication "Popular Pieces" of that composer, edited by E. Pauer, and the minuet from the Ninth Organ Concerto by Handel, taken by permission from the "Handel Album," Vol. IX., edited by Mr. W. T. Best. The music in each case is so simple and beautiful that it needs neither description nor recommendation other than that which it offers by itself.

A few words about Rameau and of his labours may not be considered superfluous at this time, for the reason that the particulars of his life are so little known on account of his works in these days not being so frequently met with as those of many another writer—the great Handel, with whom on the occasion he is associated, for example. Many are the romantic stories which have been related concerning his wanderings, and more than one of the incidents traditionally associated with his name have given French artists the subjects for pictures. The plain facts of his life are as follows:—

Jean Philippe Rameau was born at Dijon in 1683. He acquired the rudiments of music at an early age, and as soon as he was able to do something to earn his bread, he joined a troupe of German artists, and with them wandered from place to place. His first musical essay was written when he was eighteen, and when it was performed at Avignon was received with sufficient enthusiasm to warrant him in pursuing composition as an art. He offered himself as a candidate for the post of organist of the church of St. Paul in Paris, but being unsuccessful, made up his mind to abandon the attempt to become a settled member of society, and to be content to wander as before. His resolution was shaken when he was offered the place of organist at the cathedral church of Auvergne. He accepted the offer eagerly and began to study the science of his art. He wrote his "Traité de l'Harmonie," and got it printed at Paris in 1702. Four years later he published his "Nouveau Système de Musique Théorique," in which he tries to show that all harmony ought to be based upon the theory of a superposition of thirds, a system which more modern writers have carried out, and claimed a reputation for stating. In 1750 he issued his greatest work, "Démonstration du Principes de l'Harmonie," in which he endeavours to show "that the whole depends upon one single and clear principle, namely, the fundamental bass." For this his countrymen compare him to Newton, who, by his single principle of gravitation, was able to assign reasons for some of the most remarkable phenomena in physics; he is therefore often called the Newton of harmony.

One of his biographers thus speaks of him:—"With such extraordinary talents as these, and a style in musical composition far surpassing in the opinion of some that of the greatest among French musicians, it had been a national reproach had Rameau been allowed to remain organist of a country cathedral. He was called to Paris, and appointed to the management of the opera, in which employment it was his aim to procure the ablest performers of all kinds that could be found, and to furnish from the inexhaustible stores of his own invention compositions worthy of so great a genius. His music was of an original cast, and the performers complained at first that it could not be executed, but he asserted to the contrary, and evinced it by experience." It is strange to note how frequently history repeats itself, and how the thing that was said of Rameau is being said of others in our own time. None would think Rameau's music very difficult now. In conclusion, it may be said that he was not unhonoured in his own country, for he received many favours from the king, was decorated with the ribbon of the order of St. Michael, and was raised to the ranks of the *noblesse* a short time before his death, which took place at Paris in 1764.

As a theorist he held rank in a high position, and it is mentioned as a testimony of merit in this respect that Handel was wont to speak of him in terms of high admiration. It is therefore with a peculiar degree of fitness that the works of the two should appear side by side in the music pages for the present month.

RURAL BALLADS

THERE are few fields in the domain of national literature so fertile, whether for profit or pleasure, as that of the Ballads of England. At every step one finds a new variety, each worthy of special remark, offering beauties or merits sufficient to reward the patient student of language or manners for the trouble of research.

Some of these lowly flowers of literature, often passed unregarded, or carelessly plucked to be cast aside, offer a subject which might be pursued with advantage. The humblest of the blossoms of the weeds of the wayside, or in the hedges of the field, as exemplified in the simple ballads still popular among the peasantry, have much beauty both of tune and theme.

Old ballads and old tunes have ever had special charms for the many, whether "lewd or learned." The love for a ballad is one of the characteristics of the English people. The value of this minor form of poetry to the historian has been acknowledged over and over again. The old chroniclers not only give evidence of the deeply rooted love for an old song among Englishmen of all ages, but have even confessed their indebtedness to more than one popular ditty as indicating certain phases of the mind of the commonalty and the effects of certain political changes which are to be found expressed in such homely effusions.

Chronicler after chronicler also records with varying motives the passionate delight in the old tunes under all sorts of influences, social and moral; melodies associated with many of the pleasures and likewise with not a few of the troubles of life.

It is enough to say that there exists evidence, overwhelming in its power and quantity, to gainsay the foolish and untrue statement that England is not a musical nation. It is certain there have been periods when music as a science, and even as an accomplishment, has been neglected among us, but there never was a time when music did not form a great and important item in the amusements as well as in the worship of the English nation.

From the earliest period we find the people had ballads of their own, written in their own dialects, by means of which were conveyed all the history, the accumulated wisdom, and the folk lore of past generations, as well as such religious knowledge as was permitted them to exercise. Thus there are ballads containing Bible stories told in a rude but perfectly intelligible rhyme, as well as incidents in local history which, but for these quaint records, might have been forgotten and lost. William of Malmesbury, one of the old chroniclers of the thirteenth

century referred to above, tells us that he learned more history from ballads than from treatises written expressly for the information of posterity; and it is a well known fact that in later days, Lord Macaulay derived a large amount of valuable information from these old rhymes. So far for the general value of the words; the worth of the music is another matter.

Mr William Chappell, in his admirable and careful volumes, "Popular Music in the Olden Time," has done much towards proving the existence of these treasures, their historical antiquity, and the value their simple efforts have had on the public mind in days gone by. How far the tunes have been used for the purposes of dramatic entertainment, and contributed in no small degree to their success, he also tells in the most genial fashion.

His labours, extensive as they are, do not cover the whole of the ground that might be explored. What is wanted is a collection of the traditional ballads popular among the rural folk, many of which have perhaps never been heard beyond the confines of the village in which they have been favourites for generations.

In few other countries can be collected such a rich stream of beautiful melody as there is to be found in the ballads belonging to the British people. In no other country has the matter been regarded with so little interest. Germany, France, Italy, and even Spain possess collections of the words and tunes of popular ditties, and the student is often astonished to discover the great amount of light these little chinks throw over the higher forms of literature.

In almost every department of antiquities there are earnest and enthusiastic labourers at work, proving by the interest they exhibit in collecting evidences of fast fading peculiarities that there is some degree of worth in the subjects they give their attention to. Music alone has had but few champions of this sort.

There is plenty to reward the searcher. All that is needed is an organised effort to collect these humble relics. There are many matters of less general value that continue to engage the attention of the learned. If the enterprise of a single worker can give to the world such a noble refutation of the English musical character as that accomplished by Mr Chappell, what might be done by united effort can be readily imagined.

Now and again the reading world is charmed by the introduction into some novel, or work of such a nature, of some old ballad which gives a point to the whole scene described. There are hundreds of these old songs "wasting their sweetness on the desert air," sung only in some remote country village upon the occasion of a sheep-shearing, harvest home, or Christmas festival, the son singing the song his father was famous for trolling out, he in his turn having learned it from his father, and so on through many generations; and but for the occasional visit of one interested in such matters, these things would be unknown beyond the limited circle in which they are performed. Of course many verbal corruptions would continually creep in and mar the sense of the original text, but in spite of these changes many of the old songs bear evidence of some degree of fancy, vigour, and originality in expression and idea, which would fully justify the attempt to rescue them. Only one earnest endeavour has been made to bring a few together, namely, that of Mr John Henry Dixon, who, in the year 1846, edited a collection of "The Ballads of the Peasantry" for the Percy Society, in which are preserved the words of many of these artless songs, some of them being really excellent. The sources drawn upon by Mr Dixon are intimated in the following extract from his preface:—

> "He who, in travelling through the rural districts of England has made the roadside inn his resting-place, who has seen the lowly dwellings of the villagers and yeomanry, and been present at their feasts and festivals must have observed that there are certain old poems and songs which are favourites with the masses, and which probably have been sung from generation to generation.
>
> "This species of literature has been neglected by antiquaries by reason of the difficulty of gathering materials that were so widely scattered, and which could only be obtained in their genuine state from the people among whom they originated."

The chief fault of this book lies in the smallness of the number of the songs brought together. There is ample room for further collections edited by some competent and genial hand. We then might have preserved to all time those rhymes and tunes which delight our peasantry before the poor stuff which fascinates the rural mind, because it passes current in more refined places, shall completely replace the more ancient and better constituted songs which have been handed down from father to son.

If an effort is to be made it should not be delayed, for the time is not far distant when all these relics of a past age will disappear and leave little trace. It is in conformity with a natural tendency arising from the facilities for communication with remote places, the extension of newspapers, and the general levelling up by the process that is called education. Peculiarities of dialect will disappear, individualities of character be smoothed down, and men's manners and ways of thought and expression will be assimilated the one to the other, and there will be as little difference in the modes of speech of the dwellers in the various parts of the kingdom as there is now in their written communications.

The tunes to which these rough rhymes are set show that we English possess a power of melody all our own. Moore, who ought to have known better, states in his collection of "National Airs" that almost every country except England possesses an abundance of melodies peculiar to itself, and in order to support his statement he has calmly taken several undoubted English melodies and claimed them as Irish. It is quite true that we English are so careless of and have so little regard for our own peculiar property of this sort that, with the exception of Mr Chappell's book, there is no collection of old English tunes worthy of the name. As for the words, we are actually indebted to an American for one of the best collections of British ballads that modern times have witnessed. This was published in 1861 under the title "English and Scottish Ballads."

Francis John Child, of Harvard University, has shewn his love for the literature of the mother country by the care and research bestowed upon the compilation of his most valuable work, which may be taken as a model for any similar undertaking dealing with our old English ballads, more especially those popular among the peasantry, the majority of which live only on the lips of the singers.

The necessity for such a collection is the more urgent as each day passes by.

The songs are rapidly being forgotten, and there are many influences at work which will tend to obliterate all remnants of a fast fading literature, which for its historical and philological as well as for its musical value deserves to be rescued from oblivion.

Many of us are old enough to have seen a great change that has rapidly taken place within a comparatively short number of years—that is to say, the smoothing down of class peculiarities and of individual eccentricities. These are the days of rapid railway communication and a cheap literature. The necessity of a universal speech to secure increased facilities for intercommunion is great and

pressing. In the fulfilment of this object, the manners of men will be reduced to one common level, peculiarities of pronunciation will disappear, homely habits will vanish, and few would be at all surprised to learn that in a few years men's manners and ways of thought will be reducible to a given standard, and that tempers and talents may be ordered, like manufactured goods, to match a given pattern.

The love for music among the lower classes causes them to welcome any novelty which for a time satisfies their craving for song, and if, as of old, they choose to sing over their work, the latest London music hall ditty will perhaps commend itself to their fancy, and the old rural songs will soon be consigned to oblivion, and the difficulty of collecting them will be greatly increased.

The best of these songs of the people are chiefly of a narrative form, setting forth old customs, legends, traditions, and superstitions, and not the least among them being those that describe in droll verse some "merry tale" or another. These were sung or recited in the "ingle nook" during the long winter evenings, as well as at the periods before spoken of, and although many of the poems, as far as they are known, have become modified through succeeding time, the tunes to which they were sung and with which they are traditionally associated bear evidence of some degree of antiquity as well as of interest. Some of their allusions are of a character which present observances do not approve; others are of a simple humour to which none can object, but all are instructive to the student of manners and habits.

The social duties fostered by the custom of domestic amusement must be restored to somehow, and it might be as well to show the rural population how great a store of wealth of song they possess without forcing them upon the *répertoire* of the music-hall. The taste which encourages the effusions of the music-hall is undoubtedly indicative of an earnest love for music perverted into wrong channels of indulgence.

The people who can catch up a tune with sufficient accuracy to be able to sing its jingling rhythm and silly catch-words at the first hearing must be one in whose hearts a pleasure in the effects of music is implanted, and it should be the duty of a paternal government to direct that feeling in a right way. The music-hall singer of the present day is a power among the people, and there is all the more reason, therefore, that for the sake of the people his power should be turned to good. We can all affect to be amused at the spectacle of a large body of hard working men and women free from the restraint of toil, yelling out in happy vigour the refrain of some music-hall ditty only remarkable for indecency or imbecility. At the same time, it is not by the supercilious regard of those who know better that the matter is likely to be improved. Some active measures must be taken to modify, if not to remove, that which may grow into a serious evil. There are indications of a desire on the part of those who wish well to their countrymen less favoured than themselves by wealth or education to supply the means of indulgence in an amusement which can be made praiseworthy and innocent when outside means of excitement are withheld. The Coffee Music Hall scheme, as it is called, is an effort which ought to be approved by every right minded man who wishes well to the labouring classes, whether he be an advocate of teetotalism or not. If the houses of entertainment provided on the plan the promoters have adopted become increased in all towns where the music hall is an institution, the minds and manners of our growing population will be the better in course of time. The thoughts which spring up in the head during working hours are always influenced by the character of the amusements after labour. If there are no pestilent poisonings of words accompanying the memory of the tune which lingers on the ear and comes to the lips and makes work light, the mind must be the better. There is no reason whatever that a droll song should be framed in language that could only emanate from the brains of literary scavengers. There is no reason why men should be compelled to listen to and applaud the efforts of those plausible impostors the music hall singers, who cover their own artistic incapacity by ignorant presumption, and sicken you of refinement by their vulgar pretensions.

If all interested in the question of finding the way to the hearts of the people through their songs would unite and form a bond for the collection of examples and for the revival of interest in the old rural ditties whose words and sentiments have implanted that love for home and country which is strong in all men's souls, but particularly so with Englishmen, a great good might be done both from a social as well as from a literary point of view.

ON THE STUDY OF PART WRITING.

(Concluded from page 28.)

A MORE exacting pattern—indeed the only one involving any real difficulty—is that called the "fourth species," wherein one part must always be syncopated.

The easy way of commencing its practice is, after completing an exercise in four part harmony, to notice where—by retarding one part—a suspension could be contrived. When the retardation produces a dissonance, and the further progression of that part becomes restricted, an effective syncopation results. When the continued sound is still (in the second chord) consonant the syncopation is less telling, but the specified pattern is maintained without any restriction of the after progression of the lagging part. Again, and always, a familiarity with the different dissonances used in harmony is a necessary and sufficient preparation for effective part writing. Every teacher knows that the old rule—"Each part proceeding one degree to its place in the next chord may be retarded"—may not be blindly followed, for a minor ninth, a minor thirteenth, or a major seventh cannot, without great harshness, be used below the octave of its natural resolution. But the study of harmony, by affording an insight into the comparative harshness of all combinations, requires no such rule and necessitates none of its perplexing exceptions.

When the occasional syncopations of the different parts have been practised sufficiently to familiarise the student with this pattern of writing, the further restriction should be imposed that the retardations must be continuously carried on in, and confined to, one part.

As most dissonant sounds naturally fall to their resolutions, the syncopated will generally be a descending part; so that, after every opportunity of raising it is eagerly seized, its range will often exceed the effective compass of the voice for which it is intended. And as all unnatural resolutions of dissonant sounds are more objectionable in proportion to the weight and importance of the part in which they appear, this is an objection chiefly to the bass.

After all possible care it will occasionally be difficult to continue unbroken throughout a long exercise the syncopation of one part. In such rare cases the break may be most effectively covered by syncopation being adopted (either temporarily or permanently) in some other part.

Rigid slow moving harmonies do not readily adapt themselves to the requirements of the syncopated part

when some of the other parts move rapidly this species of writing will therefore be managed more easily than when accompanied exclusively by the long sounds of "counterpoint of the first species."

It will be noticed that in an unsyncopated part, dissonances on the accented pulses of the rhythm are generally avoided because of the greater harshness they there cause whereas a retarded part, if dissonant at all, becomes so by the progression of the parts moving in accordance with the natural rhythmic pulses.

This fact proves the absurdity of insisting in the previous patterns upon a rigid adherence to the old rule forbidding the use of passing dissonances upon the accented pulses Manifestly, however, there is a greater necessity for the careful management of dissonances thus prominently used.

In each "species" none of the old restrictions as to second inversions of consonant triads are of the slightest force. They are entirely obsolete, and their continued quotation in modern treatises is most misleading to students.

These preliminary patterns of writing are, however, designed and useful chiefly as preparations for that ever-changing kind which—having no arbitrary, continuous shape—may with very little difficulty, be managed. In the composition of music an author very seldom subjects himself to the restriction that the uniform progression of one of the parts must continuously be maintained. Only an excessively wearisome formality generally results from fulfilment of such a condition

But the diligent practice of what are called the "second, third and fourth species of counterpoint" produces that readiness of contrivance which enables a musician to insure the smooth continuity, and even flow, of the different melodies which he combines.

In the "florid species of counterpoint," which is so useful in actual music by a constant change of pattern the formality which necessarily results from a long continuation of either of the former species is avoided and that melodic charm—which depends so much upon the alternation of short and long notes, from the dwelling upon important prominent sounds and more rapidly passing though merely accessory constituents of the tune—is vastly enhanced.

Florid part writing—so named because, no uniform routine being enforced, no more precise description is possible—includes short specimens of the orders previously described each pattern being abandoned sufficiently soon to prevent it being recognised as a specially adopted form

In this "florid species" should be written all themes of fugues madrigals and other compositions in which the combination of the different textual melodies and imitative devices form important parts of the general design In symphonic works a great charm and element of variety is obtainable by the contrasted rhythmic structure of the various subjects, or themes, although these texts may not absolutely be combined

The study of "double counterpoint," or invertible themes, has been surrounded by a great deal of unnecessary mystery and purely imaginary difficulty by the timidity with which the subject has been treated in all received text books and the want of a plain declaration of the simple truth that almost all melodies which can be combined will bear inversion. As the effects of sounds a perfect fourth or fifth apart are very similar, and those of thirds and sixths are still more alike, it is evident that themes noted for simultaneous use must, without much loss, be capable of that simple inversion which leaves the *kind* of consonance unchanged, and any other degree of inversion, except that by an octave, is unworthy of serious attention.

HENRY HILES

Manchester, Feb 7th, 1881

[On page 27 of the February number of the MUSICAL RECORD, the conclusion of the seventh paragraph of the first portion of this paper is, by a printer's error, rendered obscure. The figures should have been placed horizontally as they refer to successive (and not simultaneous) sounds:—7-6 4-3 9-8.]

THE GREAT MUSICIANS

EDITED BY FRANCIS HUEFFER.

Richard Wagner By the EDITOR.

Rossini and his School. By H SUTHERLAND EDWARDS.

(Sampson Low, Marston, Searle and Rivington London, 1881.)

THE demand for handy information about famous men has incited the publication of a series of biographies of the great composers, to be edited by Mr. Francis Hueffer, whose well known qualifications in this province are a guarantee to the public that the biographies will be accurate and interesting the choice of writers being always judiciously exercised Among those already announced we find, with the editor himself, Sir Julius Benedict, Mr Sutherland Edwards, Mr Joseph Bennett, Mr H F Frost, Mr W. H. Cummings, and the composer of *Mefistofele*, Signor Arrigo Boito. It must not be supposed that the known predilection of Mr Hueffer for the musical dramas of Wagner, here again shown by his contributing the biography of that composer, will interfere with the eclectic nature of the scheme. Probably the first to publicly advocate the cause of Wagner in this country, Mr. Hueffer has yet maintained an independent position, remaining steadfast to a catholic conception of music in its history and aesthetics, and holding aloof from that militant party which in Germany first depreciated Mendelssohn and now regards Schumann and Brahms as special objects for wrath

Mr Hueffer introduces Richard Wagner as emphatically "a man of action" and in the course of a critical dissertation makes it plain that Wagner's theories did not precede the writing of his operas, and that in composition he is no exception to that clairvoyant surrender to inspiration from which all true art work emanates. His voluminous and aggressive theories follow by the ordinary course of reflection and reasoning the works wherein their principles are unconsciously anticipated A native of Leipzig, where on the 22nd of May, 1813 Wagner was born the Scandinavian Norn he says, "deposited on his cradle the never contented spirit that ever seeks the new." Thus born for strife unconquerable the story of his life shows how little he has been swayed by mere fashion only in the composition of *Rienzi*, when twenty-nine years of age does he appear as the would be rival to those men of talent and especially Meyerbeer, who at that time held the French operatic stage Disappointment, poverty, even misery were conditions that helped and could not turn aside the development of his genius, which has at last compelled the tardy acknowledgment of both hemispheres

Mr Hueffer takes us step by step in language that makes us forget the difficulty of the subject, past the production of the *Flying Dutchman*—wherein the poet-composer's views first took objective shape—to *Tannhauser* and *Lohengrin*—both now popular in England, the latter always to be remembered as a witness to the noble and kindly enthusiasm of Liszt, who first produced it in 1850 at Weimar Presently we are led to the mature works of the master—to the *Ring of the Nibelungen*, to *Tristan and Isolde*, and to the Shakespearean *Mastersingers of*

Nuremberg, on the plot of which Mr Hueffer affectionately lingers till we long for a fitting performance of this masterpiece of operatic comedy in London. About the prelude to the *Nibelungen*, the *Rhinegold*, Mr Hueffer has much to say, but not to the neglect of the whole story, of which his pages give an admirable epitome. But he informs us that he believes that the great work from the *Tristan and Iseult* of the Celtic *Mabinogion*, written in the years immediately following Wagner's visit to London in 1855, is the composer's highest effort.

In noticing at so much length the musical dramas, Mr Hueffer has not neglected to refer to those literary and theoretical works about which the strife of criticism has been as rife. The arguments of "opera and drama" and the "work of art of the future" are discussed with especial notice of the influence of the great pessimist philosopher Schopenhauer upon Wagner, and the acceptance by the poet composer, as a fundamental principle of his art, of the philosopher's determination of music to be the representative and prototype of the ideal world. By this metaphysical excursus we are brought to the importance of the modern art of instrumental music as displayed from Bach to Beethoven, whose 9th Symphony again is the foundation and starting-point for Wagner's conception of an indissoluble connection of poetry and music. Wagner has, however, not yet succeeded in gaining a general conviction of the truth of this theory, and we observe that Mr Hueffer himself withholds an unconditional agreement with Wagner's extreme statement, but he affirms that amongst the various movements which in modern music have sprung from Beethoven's last works, the dramatic one headed by Wagner is the most prominent.

The second volume of the series, the "Rossini and his School" of Mr H Sutherland Edwards, is in its way no less to be recommended than the first. With Rossini the author groups Donizetti, Bellini, and even Verdi, and as an historical sketch of Italian operatic music in the first half of this century we can unhesitatingly recommend this hand-book as to be relied upon. What opera owes to Rossini is impartially laid down with due reference to Mozart, whose claims Mr Edwards is in no way disposed to overlook. In fine, we have here the opinions of a highly-cultivated writer whose full acquaintance with his subject cannot be gainsaid, and whose easy, elegant, literary style makes the whole book delightful reading. Only in the chapter on Bellini, we observe a confusion as to dates the author would do well in a subsequent edition to revise.

ROYAL ACADEMY OF MUSIC

METROPOLITAN EXAMINATIONS

of Musical Artists and Teachers will be held in London in the month of January, the first in 1882.

The Examinations will be in the following Subjects, any one of which may be chosen by the candidate:—

SUBJECT I. *Counterpoint, Harmony, Plan or Design, and Instrumentation.* Candidates, on entering their names, must submit an exercise consisting of an instrumental movement, with one piece for a solo voice, and one comprising a fugue for chorus, the first to be written for, and the last two to be accompanied with orchestra, and they must give a written declaration that this is their own unaided composition. If this be approved by the Board, the candidate to be called to the examination. There, candidates will work a paper in limited time, and in the presence of a witness, and be called by turns from this work to be catechised by the Board. Writing and catechism to test knowledge of counterpoint, harmony, plan or design, and instrumentation, also playing from figured bass and from score. Catechism to last within fifteen minutes. Paper work to be inspected subsequently.

SUBJECT II. *Singing.* Class A, Performers; Class B, Teachers. Both classes to execute diatonic and chromatic studies, copies of which will be given them when they enter their names. Performers to be tested in voice as to quality, power, and compass. Teachers to answer questions as to producing and directing voice and as to breathing. Both classes to sing a recitative, a florid piece, and a ballad, each candidate choosing from a previously announced list. Both classes to sing at first sight. Both to answer questions on the elements of music. Examination to last within thirty minutes. Candidates to bring their own accompanists.

SUBJECT III. *Pianoforte Playing.* Organ playing will be included in this subject. Each candidate to play any scale or other technical exercise called for by the Board. To play a piece from each of two lists previously announced. To play and transpose at sight. To answer questions on elements of music. Examination to last within half an hour.

SUBJECT IV. *Playing on Orchestral Instruments.* The same as Subject III. Candidates to bring their own accompanists.

SUBJECT V. *Bandmastership.* Candidates, on entering their names, must submit an arrangement for military band of some standard composition, and give a written declaration that it is their own unaided work. If this be approved by the Board, its writer will be called to the examination. He will then, in limited time, and before a witness, work a paper in harmony, and, for time within fifteen minutes, be catechised as to compass, capability, and fingering of instruments, and the distribution of military score, as well as elements of music and harmony.

The Board of Examiners on each subject will consist of three professors who are teaching that subject in the Academy, except only on Subjects IV. and V., for which the three may be otherwise selected.

Examinations on the several subjects will be held on separate days, the dates of which will be announced when the number of candidates is known.

Candidates for examination in any one subject must enter their names with the Secretary on or before the 1st of December, stating in which subject they wish to be examined. Each must pay a fee of five guineas—one guinea on entering the name, the remaining four guineas on the day of examination. If any candidate, whose name has been entered, fail to attend the examination, the deposit fee will be forfeited. Candidates in Subjects I. or V., whose exercise has been approved, but who have been unsuccessful at the examination, may enter for a second time without submitting a second exercise, but must again pay the entire fee.

Candidates who satisfy the Examiners on any subject will be, by the Committee of Management, created Licentiates of the Royal Academy of Music, will receive a diploma to that effect, signed by the Principal of the Academy, and will have their names publicly announced.

By order of the Committee of Management,
JOHN GILL, *Secretary*.

LOCAL EXAMINATIONS

of Musical Students will be held during Lent, the first in 1881, in any centre where there is a Local Examiner of the Institution, and where twelve or more candidates may present themselves through him.

The Examinations will be in the following Subjects, any one of which may be chosen by candidates:—

SUBJECT I. *Counterpoint, Harmony, and Plan or Design.* Candidates must work a paper in limited time and in presence of a witness, comprising analysis as to harmony and plan of some previously-announced composition, the addition of harmony to a given melody, the addition of parts to a figured bass, and specimens of the easier forms of counterpoint. This paper is to be worked at every centre on the same day, and the exercises subsequently examined by the Board. The candidates must attend also on the day appointed for other subjects, to be catechised by the Board, and to play from figured bass, for a time within ten minutes.

SUBJECT II. *Singing.* Candidates to sing simple studies which will be given them when they enter their names. To be tested in voice, as to quality, power, and compass. To sing the

whole or a portion of a recitative, a florid piece and a ballad, selected by themselves from a previously-announced list. To sing at first sight. To answer questions on the elements of music. Examination to last within twenty minutes. Candidates to bring their own accompanists.

SUBJECT III. *Pianoforte Playing.* Organ will be included in this subject. Each candidate to play any scale or technical exercise that may be called for by the Board. To play a piece from each of two lists previously announced. To play at sight. To answer questions on the elements of music. Examination to last within twenty minutes.

SUBJECT IV. *Playing on Orchestral Instruments.* The same as Subject III. Candidates to bring their own accompanists.

The Board of Examiners will consist of two musical professors—one a member of the Academy staff, appointed to the duty by the Committee of Management, and one a Local Examiner at the centre in which the examination is held.

Examinations in all subjects will be held on the same day, but at different hours at each centre, this day to be appointed when the number of candidates is known. Candidates in Subject I. will also be required to work their exercises on a separate occasion, which will be the first Saturday in Lent, in every locality, when copies of the examination paper will be received by the Local Examiner and distributed by him to the candidates.

Candidates for examination in any one of the subjects must enter their names with the Local Examiner on or before Shrove Tuesday, stating in which subject they wish to be examined. Each must pay a fee of one guinea for each subject, half on entering the name, half on attending for examination. If any candidate, whose name has been entered, fail to attend the examination, the half fee will be forfeited.

Candidates will be classed according to merit in three divisions by the Examiners: I. those who obtain honours; II. those who only pass; III. those who are rejected. Candidates classed in either of the first two divisions will receive a certificate to that effect, signed by the Principal of the Royal Academy of Music, and will have their names publicly announced.

By order of the Committee of Management,
JOHN GILL, *Secretary.*
January, 1881.

FILIPPO MARCHETTI'S OPERA *RUY BLAS*.

THE composer of the work under notice is one of the early and most active promoters of a reform of Italian opera. His *Ruy Blas* is interesting and instructive, not only by virtue of its intrinsic merits, but because it is the forerunner of his *Don Giovanni d'Austria*—a much more advanced lyrical drama, produced last winter for the first time in Turin, where it shared the honours of the season with Boito's *Mefistofele*, Catalani's *Elda*, and Bottesini's *Hero and Leander*. *Ruy Blas* has been performed at all the principal theatres of Italy, and may be regarded as a work which has permanently established its reputation, for it never fails to draw large audiences wherever it is revived. The recent run the opera had in Rome and Florence is a signal proof of this, and it is only to be regretted that the first of a series of such performances often are a failure owing to the want of proper rehearsal or to a totally inadequate staff of artists, with whom Italian *impresarii* frequently try their luck until their losses and the hisses of the audience bring them to their senses. This was the case in Florence, where the manager soon discovered the mistake in his cast, and it was not until he took the trouble of putting the opera on the stage in a manner more worthy of its merits that it vindicated all its old popularity.

Marchetti has a decided predilection for subjects derived from Spanish sources, and hence the scene of the opera, for which Signor D'Ormeville has supplied the libretto, is again laid in Madrid, towards the end of the seventeenth century. The libretto is decidedly too long and diffuse, a fault attributable to the author's evident effort to make the action continuous, and to present the libretto as a drama *per se*. There is a decided excess of dialogue, and all the details and exigencies of Spanish court etiquette are depicted so minutely, that, as often happens in such cases, all this conventional dialogue loses its intended effect when it is set to music. The story, however, is full of dramatic interest, and is really the backbone of the opera.

Ruy Blas, who is in the humble condition of a servant to Don Sallustio, a grandee and prime minister of Spain, has a silent and hopeless, though fervent admiration for the young queen. The queen, a German princess, has resolved to check the corruption and immorality of the profligate court of her adopted country, and, by her order, Don Sallustio is exiled for refusing to marry one of her attendants whom he had dishonoured. The proud Marquis of Finlas deeply resents this high-handed and peremptory command, and, though obliged to obey, swears to have his revenge. He finds an unexpected and docile instrument in Ruy Blas, whom he surprises while in raptures over the portrait of the queen. His plan is laid forthwith. On the eve of his departure he bestows a court dress and sword on his surprised servant, presents him to the courtiers as his own cousin, Don Cesare, recently arrived from Brazil, and leaves Madrid, enjoining the new nobleman, *malgré lui*, to make his fortune and gain the love of the queen, on condition, however, that Ruy Blas swears implicit obedience to his exiled master whenever he should return.

Don Cesare, *alias* Ruy Blas, rapidly becomes a favourite of the queen, who, neglected by her own husband, is flattered by the marks of attention and admiration she receives from the young courtier. She confers important duties upon him, and he rises gradually to the position of Prime Minister, in which capacity he brings upon himself the envy and hatred of the grandees whose mismanagement of the affairs of the State he openly and mercilessly exposes. The affection and gratitude of the queen embolden him to confess his love, which she returns, and he is already indulging in the fulfilment of his most ardent wishes, when unexpectedly, and like an evil spirit, Don Sallustio makes his appearance. Ruy Blas in vain tries to assert his position, but the fatal pledge of obedience he gave to Don Sallustio reduces him to an instrument in the hands of his vindictive master. On the morrow a dukedom is conferred on Ruy Blas, and at Don Sallustio's bidding the first act of the new duke is to obtain the queen's unconditional pardon for the exiled grandee. Meanwhile, Don Sallustio lays his diabolical plot to entrap and expose both the queen and her favourite. A forged letter, bearing Don Cesare's signature, entreats the queen to come, at an appointed hour, to the favourite's palace, on a matter of the utmost concern. The queen hastens to comply with the request, and is received privately by her supposed favourite, who, seeing at once the hand of Don Sallustio in this fiendish conspiracy, urges her immediately to withdraw. But it is too late, for Don Sallustio suddenly appears on the threshold. His plot has succeeded; he has surprised the queen closeted with Ruy Blas. He leaves her the choice of public disgrace and expiation in a convent, or of marrying Don Cesare, *alias* Ruy Blas, a common servant, and she is struggling with her indignation and an inevitable though undeserved fate, when Ruy Blas hits on a desperate device for saving at least the honour of the woman who had given him her love. After securing the entrance to the chamber, he suddenly rushes at Don Sallustio, and snatches his sword from him, so that the noble, unarmed, is now at his mercy. The sword pointed at Don Sallustio's breast, Ruy Blas pushes him into the closet, and there silences for ever the man whose fiendish plot was to disgrace the queen and ruin him, the dupe and instrument. Ruy Blas implores the queen's pardon, and this being at first denied, he takes poison and dies at her feet.

Besides the leading characters, a great many minor personages and scenes of secondary importance are introduced which might very well be dispensed with, seeing that they hamper rather than enhance the action, whose salient features afford a more than sufficient number of dramatic situations. It should, of course, be remembered that the whole subject is treated exclusively from a Spanish and Italian point of view. To us it appears extraordinary that a man in Ruy Blas' condition should be able to conceal his origin and true station even when raised above it, but this is quite possible in countries like Spain and Italy, where the distinctions of birth and breeding are far less marked.

The overture treats some of the leading subjects of the opera, notably the subject of the duet in the third act, "O dolce voluttà, dolce d'amor gentil," which, representing the attainment of Ruy Blas' most ardent wish, viz., the love of the queen,

runs in a variety of forms through the whole opera. It cannot be said that this subject is very original, for it savours strongly of certain popular strains with which street-singers enliven the shining hours in Florence and Naples. But the treatment is very clever, and the design of making it the groundwork of the whole opera is carried out with great consistency. Among the numbers of the score which more particularly deserve notice is Don Sallustio's dramatic air, "Ai miei rivali cedere" (for baritone), in the first act. The scene in which Don Sallustio presents Ruy Blas to the courtiers as his cousin, Don Cesare, is evidently derived from the opening scene of Meyerbeer's *Huguenots*, and the same may be said of the opening scene of the second act, which bears strong resemblance to the corresponding scene in the second act of that opera, the queen being surrounded by her ladies and amused by the inevitable ballet until Ruy Blas is presented. In this scene the queen has a charming air, "O mia dolce Allemagna O mia natal dimora" (soprano) while a duet "Ah! mirate," between Ruy Blas and the major-domo (tenor and bass) also deserves notice, though it recalls both *L'Africaine* and a similar duet in Auber's *Masaniello*. In the third act there is an effective scene for tenor and ensemble when Ruy Blas, now Prime Minister, upbraids the grandees for their corruption and negligence. The musical treatment of this scene again savours of Meyerbeer, except the tenor solo, "O Carlo Quinto genio immortale," which is more original, and very martial in character. The great love-duet between Ruy Blas and the queen, in the same act, is evidently intended by the composer as the climax of the opera, though the dramatic climax is reached undoubtedly in the finale of the last act. The third act is brought to a close by a brilliant court-scene, in which the dukedom is conferred on Ruy Blas. The royal march, for double band and chorus, is very effective, and I need not be added that the inevitable brass band musters on the stage in strong force. The last act is preceded by an insignificant intermezzo, but opens with a beautiful tenor solo (Ruy Blas), very Italian in character, "Svanir i sogni? sparvi la dolce illusione?" It is followed by a clever recitative and air for mezzo-soprano (Casilda, the queen's maid of honour), again suggestive of Meyerbeer's style, and by a light and graceful duet for baritone and mezzo-soprano (Don Sallustio and Casilda). The finale is, perhaps owing to its dramatic merits, undoubtedly the most successful part of the opera. Some of the salient phrases, such as Don Sallustio's bitter and ironical "O l'onta e il chiostro, o con Don Cesare sposo felice," are very powerful, and the trio "Per la sua vita io vi scongiuro," and the final duet between Ruy Blas and the queen bring the opera to an effective close.

Marchetti is undisputably a clever and experienced composer, but he is decidedly wanting in originality, and his musical ideas, notably as regards his airs, do not reveal that genius in the highest sense which Italians term "ispirazione." *Ruy Blas* seems to mark in Marchetti's career that period of transition in which we find more than one Italian composer of the day, who, though striving for individuality, cannot divest himself of the influence of Meyerbeer's *L'Africaine*, Verdi's *Aïda*, Gounod's *Faust* and Wagner's *Rienzi* and *Lohengrin*. In justice to Marchetti be it added that he is far from being a mere imitator of Wagner, and that as a champion of lyrical drame he stands on his own ground; but as individuality in freshness, and in vigour of style he cannot be said to rank either with Ponchielli or Boito. Both his *Ruy Blas* and his *Don Giovanni d'Austria* are, however, clever and interesting works, and it is truly amazing that season after season the managers of Italian opera in London cling like grim death to such hackneyed and obsolete operas as *Norma* and *Sonnambula* instead of taking the trouble to produce some of the more recent and more luminous works which attest the revival, the progress, and the more lofty aim of Italian art. C. F. S.

[NOTE.—The opera is founded upon a play by Victor Hugo with the same title. It has been given several times at Her Majesty's Theatre, with but little success.—Ed. M. M. R.]

MR. A. C. MACKENZIE'S FIRST SCOTCH RHAPSODY.

FLORENCE, *February* 15th, 1881.

IT may interest your readers to learn that this clever work which has already established the composer's reputation at home, was executed at the sixth concert of the "Società Orchestrale" on Monday last. The society is indebted to Mr. Mackenzie for the score and parts; and it is but fair to add that the band, under Sig. Sbolci's direction, did its best to do justice to a composition which was new to its members and, owing to the peculiar rhythms of the leading Scotch airs, presented certain difficulties. The rendering, however, was very effective on the whole; and the novelty of the work, combined with the freshness and neatness of the composer's style, elicited loud and deserved applause. The second rhapsody, which, if I am not mistaken, is more advanced than the first, will, no doubt, be executed by the "Società Orchestrale" next season, and insure equal success. C. F. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *Feb.* 15, 1881.

LAST week was represented at the Opéra Comique the last great work of Jacques Offenbach. The *Contes d'Hoffmann* has been in preparation for months, and the first representation well repaid M. Carvalho for his expense and anxiety. The house was crowded with the friends and admirers of the great composer; in an *avant scène* sat Mme. Christine Nilsson and Mme. Carvalho. The *mise-en-scène* was perfect, and the soloists, Mlle. Isaac, MM. Talazac and Taskin, received an ovation. Mlle. Isaac has a superb soprano voice and sings with finish. It is reported that she will be engaged at the Grand Opera. The *rôle* taken by M. Talazac was at first intended for Bouhy, but before Offenbach died he decided that none but Talazac was capable of singing the music. During the evening messages were sent to Mme. Offenbach, who remained at home anxiously waiting to hear of success or failure. The last message was, "The *Contes d'Hoffmann* will be the *Contes* of a thousand and one representations."

The 12th of February, Sarasate gave a concert in the Salle Erard. The principal *morceaux* were Weber's overture to *Oberon*, Lalo's first concerto for violin; an andante allegro, executed by the composer, M. Sarasate, and Saint-Saëns' gavotte, by Sarasate. The orchestra was directed by M. Colonne.

The 13th of February, the grand opera *Sigurd*, by Ernest Reyer, was given at the Conservatoire. M. Delvedez was the director, and the solos were rendered by Mmes. Krauss and Montalba, and MM. Lassalle and Sellier.

At a fine concert at the Grand Hotel yesterday evening, Mlle. Kisarelli sang an air from Mozart's *Idomeneo* and some Spanish songs. Desgranges's orchestra executed Hérold's overture to *Zampa*, and Raber's overture to *Père Gaillard*.

It is expected that M. Camille Saint Saëns will be made a member of the French Institute. There may be other musicians more famous, but none who have written music of a more serious and elevated character.

Adrien Talexy, who composed the first polka-mazurka, "Mandore," has just died at Paris.

The 1st of March we shall hear the *diva* Patti after her great triumphs in Nice. She will sing at the Théâtre des Nations in several new *rôles*.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *February* 12, 1881.

NO large or important concerts have taken place since my last notice, for the Carnival reigns, and during its continuance there is room only for smaller concerts, for the most part of little interest for friends abroad. And yet, in spite of this, three artists by the magic of their names had power to fill the concert-room on the occasion they appeared. First—Herr Walter, from the Hofoper, the intelligent Lieder-singer, who, in consequence of the encouragement he received, was tempted to extend his single Schubert evening to three evenings. The first was devoted to Beethoven alone, the second to different composers,

the third to Schubert alone. His evenings were honoured by the patronage of the highest classes, and the Bösendorfer concert-room, the *locus in quo*, was filled to the last seat. The programme began with Beethoven's *Adelaide*, and finished with the "Lieder-Kreis," three smaller songs in the midst. How Herr Walter sings is well known, it was therefore no marvel that this time he won the sympathy of his distinguished audience. On the second evening Herr Walter had chosen Lieder by Schumann, Brahms, Grädener, and Goldmark, and two duets by Schumann, which he sang with Frau Sophie Hanslick, the wife of the well-known excellent critic, Dr. Eduard Hanslick. Herr Leopold Auer the famous violinist arranged two quartet evenings, his partners being Herren Hilpert, Bachrich, and D. Popper. On the first evening we heard the quartets, Op. 18 in D, Op. 59, E minor and Op. 130; on the second evening were performed the quatuors in A minor by Schubert, in D by Tschaikowsky and Op. 59 in F by Beethoven. The execution of all those works was admirable; that by Tschaikowsky was a novelty, and pleased very much, though it often seemed to lose the quartet style totally. The last concert worthy of mentioning was given only the day before yesterday. Herr Hans von Bülow had announced two concerts in Bösendorfer's saloon, the first with Beethoven's five last sonatas, the second with Liszt. That first evening attracted professors and amateurs to such an extent that many hundreds were obliged to listen to the celebrated player standing in the anti-room. The execution of every sonata was wonderful. The phrasing particularly was as clear as possible, light and shade well diversified and divided, his touch never losing its firmness and beauty, and the whole reading not to be surpassed. One of the most interesting portions of the performance was the execution of the last part of Op. 106, and it seems almost impossible to give it more distinctly than he did. Von Bülow played all his programme by heart, and never seemed to be tired. The plaudits were great, and the enthusiasm continued at the highest pitch unto the last note, although the demand on the hearers was not a small one, and the heat in the room almost insupportable.

In the Hofoper we have had some interesting evenings. First of all the performance of the opera *Idomeneus* as a commemoration of the one hundredth year since the first representation of that opera in Munich, January 29th. (It was placed two days earlier, on January 27th, Mozart's birthday.) The evening was ushered in by a prologue spoken by a Hofschauspieler, who exhibited at the end Mozart's portrait on the stage with suitable ornamental surroundings. Another celebration was Schubert's birthday, January 31st, on which evening was performed in form of a concert (the orchestra on the stage) the music to *Rosamunde*, followed by Schubert's opera in one act, *Die Verschworenen* (or *Der Häusliche Krieg*). On another evening was performed for the first time with scenery the opera-fragment *Loreley*, by Mendelssohn, in which the solos were given by Frau Ehnn. The fragment was preceded by the overture *Melusine*, and a ballet followed to fill up the evening. The fragment was well executed and produced a good effect, the only regret being that it was too short. Some Gastspiele gave a light variation to the performances. Frau Materna being indisposed, Frau Moran Olden, from Frankfort, was invited to sing. She performed Ortrude, Amneris, and Fidelio, but did not win the sympathy of the public. Herr F. Broulik, from the Stadttheater in Leipzig (formerly in Prague in the Bohemian Theatre), a young tenor with a voice splendid in the upper register, began with Arnold, and surprised every one for the moment by his natural talent. On the other hand he proved to be greatly in want of training and method, therefore his performance was very unequal. His next performance, as Raoul, will probably show better what is to be expected of him. Frau Koch-Bossenberger from Hanover performed Mathilde (in *Tell*), Isabella (in *Robert*), Astrifiammante, and Susanne. She is well known here, a former engagement having established her reputation. She showed no great change in her qualities as a very useful *seconda donna*. Another thing it was with the baritonist Herr J. Sommer from the Hoftheater in Dresden. He was heard as Amonasro, Telramund, and Papageno (a strange choice of *rôles* for a Gastspiel), and won the hearts of the audience at once by his youthful, fresh, sympathetic, and well cultivated voice and good acting, supported by a graceful personal exterior. Moreover, he shows in every respect an earnest tendency to use his gifts rightly, and is conscientious and painstaking—in short, the desire to see him established as a member of our stage was unanimous, a desire which was fulfilled but yesterday, when he was engaged from May next year, after his engagement in Dresden is finished. The next work we have to expect is *Oberon*, with recitatives by Wüllner (of Dresden), to be given for the first time. The opera will be conducted by the new director, Herr W. Jahn, who shows already, in many points, that he is an excellent acquisition. Then will follow *Jean de Nivelle*, *Iphigenie in Tauris*, and *Vestalin*. Meantime the Italian opera, which is included in the ordinary subscription of the year, will be begun, so we have many pleasures to look forward to.

Operas performed from January 14th to February 12th:—*Lucia*, *Mignon*, *Lohengrin* (twice), *Figaro's Hochzeit* (twice), *Aida* (twice), *Faust*, *Fidelio*, *Tannhäuser*, *Profet*, *Regimentstochter*, *Fliegende Holländer*, *Idomeneus*, *Loreley* (fragment, and a ballet, three times), *Carmen*, *Jüdin*, *Die Verschworenen* (and the music to *Rosamunde*), *Die Afrikanerin*, *Romeo und Julie*, *Wilhelm Tell*, *Robert der Teufel*, *Die Zauberflöte*.

Reviews.

Polnische Tänze (Polish Dances) for the Pianoforte, by XAVER SCHARWENKA. Op. 3. London: Augener & Co.

THESE clever, spirited, and graceful productions are, according to the opus numbers, early works by the celebrated pianist and composer, and yet are full of that characteristic quality which distinguishes them rather from among the many followers of Chopin. They are original in melody, novel in rhythm—that is to say, there is as great an amount of variety obtained out of a necessarily restricted measure as is possible—and above all there is a well-displayed store of knowledge of the resources of the pianoforte exhibited, such only as an accomplished executant and facile writer could show.

In the present publication, the first of five collections of Polish dances, there are five different dances in various keys—namely, in E flat minor, in F sharp minor, in D, in G minor, and in A flat. The modulations are clever yet quaint, and would of themselves offer good patterns to the student in the art of employing complementary and contrasted effects of tonality. The passages are not easy, neither are they difficult, and the effect to be obtained is a sufficient reward for the subjugation of any hard matters of technical writing natural to an original thinker, which may exist in the several Polish dances now before the student and at his command.

Suite in A flat, for the Pianoforte. Composed by JOHN GLEDHILL. Brighton: J. & W. Chester.

THERE are five movements in the suite now before us, each having a title which may be held to be more or less indicative of its contents and character. The first, called "Musing," has for its motto "In maiden meditation fancy free." It is a smooth piece of writing, flowing and graceful, such as might, from a poetical point of view, be the current of a maiden's musing. The "Rustic Dance," the second piece, bears a quotation from Thomson's "Seasons":—

> "The toil-strung youth,
> By the quick sense of music taught alone,
> Leaps wildly graceful in the lively dance."

This is illustrated by a spirited movement in triple measure, a little Mendelssohnian in treatment, but none the less fascinating in its individuality, or losing any of its own proper character.

The third piece is a Cradle Song, Lord Byron furnishing from his "Childe Harold" the words, "Sweet be thy cradled slumbers," as the text subject. The form adopted is that of the "song without words," and here again the suggestion of a well-known model is no detriment to the charm of the treatment or brightness of thought. Purists will possibly object to the concussion of F sharp with F natural in the fifth bar, but the effect is good, and the ear is not offended, so their objection is of no worth.

A Barcarolle, the fourth piece, is also furnished with an extract from Byron:—

> "And like music on the waters
> Is thy sweet voice to me"—

a portion of the famous song, "There be none of beauty's daughters." The melody of this is thoroughly ear haunting, yet soothing, and the whole, though short, has no lack of power.

A couplet by Thomson again heads the fifth piece, called a "Lied," which may furnish a key to the intention of the composer:—

> "Haply some widowed songster pours his plaint
> Far in faint warblings thro' the tawny copse."

The "Lied" is remarkably melodious and well written, and may stand as one among the best, if not the very best, of the suite. It is possible that the title of "Suite" appended to the whole collection applies simply to the fact that the works are from the same hand and in the same key. There is not sufficient contrast in the movements or in the tonality to justify its being classified with the suites of ancient times or with the modern imitations of the same. It is better, therefore, to regard them as independent compositions; they are sufficiently good to stand alone; the true feeling for melody and artistic fancy in design will make them noteworthy, and do much for the advancement of the name and fame of their author.

Popular Pieces from the Sonatas and Concertos for Stringed Instruments. By ARCANGELO CORELLI. Transcribed for the Pianoforte and Revised by E. PAUER. London: Augener & Co.

THE popular pieces, twelve in number, selected for the present purpose are—1. Gavotte in F; 2. Adagio in G minor; 3. Allegro in E; 4. Gigue in G minor; 5. Minuet in C; 6. Vivace in E flat; 7. Gigue in A; 8. Sarabande in E minor; 9. Allegro in F; 10. Allegro in C minor; 11. Gavotte in E flat; and 12. Follies d'Espagne, with thirteen variations. The nature and style of each of these pieces is in the highest degree attractive to those who can spare a little admiration for the works of men of genius of a past age. Not only is there much that is delightful in the employment of rhythm, but the melodies are fresh and quaint, and the harmonies are the more surprising for their grandeur when the scanty means taken to produce the chord combinations is regarded with any effort of study. There is much that can be learnt by a young musician of the present day from Corelli's works, even if it be only the art of expressing well in a small compass the simplest ideas, and clothing them with the beauty and grace of variety arising out of themselves. In the reduction of the pieces for the pianoforte Mr. Pauer has done well, and his work will be the means of reviving attention to one of the great geniuses of his own and comparatively of any age, for Corelli may stand among the great lights and not be ashamed. He accomplished his task in the best manner he knew, and posterity will not withhold the due meed of praise from him. It might be wished that his stringed music should be issued at a cheap price after the original form for the advantage of modern students, in order that they may learn the lesson he taught so well, how to husband musical ideas and present them in a shapely, graceful, and impressive form.

The Bicycle Sonata for the Pianoforte. By STANISLAUS ELLIOT. London: Duncan Davison & Co.

"THE composer of this piece, fearing some apology may be needed both for the title and the design, would wish, in place of such apology, to call attention to the fact that the greatest classical composers have now and then employed their powers in depicting grotesque and comical scenes and actions. And perhaps it were to be wished that composers would use other means than trashy dance tunes and comic songs for the expression of the ludicrous. In the sister art of painting the greatest artists have depicted subjects calculated to affect our sense of the ridiculous, and this, too, in true artistic form and without condescending to the level of the common-place or trashy. Why, then, should not music artists do the same? This little work is written in the strict sonata (binary or duplex) form, necessarily curtailed as the development of the motivos, and yet lays no claim to great excellence either of conception or of treatment, the composer only trusting that it will tend to amuse the hearer without degrading the art.

The common sense view of the composer will commend itself to all thinking minds. There is no argument why music should not be made to minister to innocent fun, and if all who make the venture are as successful as Mr. Elliot, there is no reason whatever that his sonata should not be the herald of a new era in programme music. The majority of the sentimental devices are already worn out, and sentiment itself can only be made palatable when it possesses an element of humour; a little drollery will go a great way, therefore, in eking out and setting off a serious thought. Then let composers work this new vein, and be grateful to the proposer.

The "Bicycle Sonata," as music, is by no means bad; it is well written, and quite fulfils all the conditions expected in a sonata. There are four movements. The first allegro depicts the bicyclist's first attempt; the andante displays "his despair and return;" the scherzo, his second attempt; and the final rondo, "success at last." The composer has exhibited a fair command over the demands of form, and knows how to write effectively for the pianoforte, and these, united with his humorous plan, give a particular point and character to his sonata; so that if he be encouraged to make, like his bicyclist, a second attempt, it is not at all likely that he will fail to find a second welcome.

Odeon. Collection of Standard Pieces. Fingered and Revised by E. PAUER. London: Augener & Co.

A FURTHER issue of numbers of this useful and valuable series includes a Largo of Handel, a Siciliano of Bach, an Andante (the Clock Movement) from a Symphony of Haydn, the Minuet from Mozart's Symphony in E flat, the Presto from the Trio for two Oboes and English Horn by Beethoven, Weber's "Torchlight" dance from Silvana, an adaptation of Mendelssohn's duet, "I would that my Love," and "A little Cradle Song," by Schumann. All these are so contrived as to fit the needs of juvenile players. There are no octaves to span, no passages to grasp which are beyond the reach of little fingers. A familiar acquaintance with the works chosen to form the general collection taken from the writings of the composers above enumerated cannot but be beneficial to young students, as it will tend to form a correct taste and style, and to make the method of writing adopted by the several masters more or less easy to understand and to be appreciated. A good method is as easy to form at the outset as a bad one, and all that is calculated to help to the better end is worthy of every possible encouragement. The "Odeon" may be recommended as likely to serve this object, and it is therefore deserving of good support.

Popular Pieces. By Dr. JOHN BLOW and Dr. THOMAS AUGUSTINE ARNE. Revised by E. PAUER. London: Augener & Co.

"GOOD wine needs no bush;" that is to say, it is not necessary to hang out the bush, the ancient way of telling the world of passers-by that that form of refreshment is to be obtained within; for where good wine is to be had, those who stand in need of it do not require the prompting of an advertisement to discover its whereabouts. In like manner it may be said that good music acts as its own recommendation. The pieces given in the two separate publications above named have been already highly spoken of in a former number of THE MONTHLY MUSICAL RECORD, and as the authors are well known, nothing further is required to be said, other than to make it public that the pieces by the several musicians whose works were included under the one head of "Old English Composers," are now, in obedience to a general wish, issued in a detached form, and are therefore likely to win a larger circle of admirers than before. The music is good as well as of value historically, and like the "good wine" may speak for itself to those who desire to test its quality and character.

Beethoven Album. Short Pieces for the Pianoforte. Selected and Arranged by E. Pauer. London: Augener & Co.

Mr. Pauer has brought together in this most acceptable volume some thirty-six pieces by Beethoven in all styles, so that the student using the Album may be initiated, as it were, to the fullest extent into the varieties of mood into which Beethoven's genius sought and found expression. Thirty of these pieces are for two hands, and six for four hands. They are so arranged as to be within the limited powers and capacities of young people. There are no octaves to span and no difficult passages to vex the mind. For school purposes the Album will be invaluable. The fingering is carefully marked, and all that could be done to lighten labour has been thoughtfully remembered. Prefixed to the music is an interesting and attractive memoir of Beethoven, illustrated with woodcuts, which render the text as clear as the editorial labours of Mr. Pauer has made the music understandable.

Selections from the Works of Haydn, Mozart, and Beethoven for the Pianoforte. By J. Eschmann. (Harrow School Series.) Edited by John Farmer. London: Augener & Co.

Those who have already made acquaintance with these "Instructive Selections" as they appeared in detail in the several numbers, need not to be reminded of the excellence of the series of pieces, nor of their fitness to lead the minds of their pupils towards that perfection which all may strive to attain. The beauty of the printing, the clearness of the directions, and the value of the fingering in this edition, are patent, and form not the least of the recommendations of the volume. The handsome appearance of the whole makes it a work suitable for a gift to a young player, and as such an encouragement in the endeavour to make a conquest of the contents.

Pianoforte and Orchestral Works. The principal Pianoforte Part with a compressed score of the orchestral accompaniment to be used on a second Pianoforte. Arranged and revised by E. Pauer. No. 1. Mendelssohn, Concerto in G minor, Op. 25. London: Augener & Co.

For those unable to read a full score, and yet are anxious to gain a general idea at a glance of the effects of the accompanying orchestra, this plan of arranging the effects for a second pianoforte is very useful, and highly to be commended. It is valuable too in the way of providing for the student the means for obtaining an excellent opportunity of practising the concerto in a manner which would facilitate his performance with an orchestra, as all the details are compressed into a part for a second pianoforte and printed immediately above its chief portion. The cost of purchasing this beautifully printed edition is insignificant, a matter of consequence where a liberal musical education is admitted.

Visegrád. Musical Poems for the Pianoforte. By R. Volkmann. Op. 21. Revised by E. Pauer. London: Augener & Co.

Imbued with the fascinations and tones of Hungarian melody and rhythm, Herr Volkmann has succeeded in writing a series of tone stories in a manner capable of arresting, and at the same moment pleasing, those who listen and all who play. One in particular, "The Sword Dance," has received a public recognition here by the effective playing of Mme. Essipoff, and the sketch called "The Page" has found its way into other collections than the one under notice. Here, then, is a marked opportunity to go out of the beaten track which would seem to have so much hold upon dexterous manipulators. There is much care needed in playing these short numbers, and they require perfect knowledge on the part of their interpreters to make them understood and beloved by all who have the good fortune to listen.

Grandmother's Songs for the Pianoforte. By R. Volkmann. Op. 27. Revised by E. Pauer. London: Augener & Co.

Of a more simple character than those just mentioned there is little, if any, decrease of charm. There are no specific titles, and each page may be susceptible of any construction put upon it. A certain antiquated melody, justifying the general title, pervades the whole book, and much amusement, in addition to the improvement of musical taste, will be experienced during its perusal. To little folks who are fairly on the way through difficulties generally encountered by changes of key, these short sketches may be cordially commended.

Fliegende Blätter. Short Pieces for the Pianoforte, by Cornelius Gurlitt. Op. 112. London: Augener & Co.

The several titles of the three pieces forming the latest addition to these Flying Leaves are "First Grief," "Tarantella," and "Sweet Home." They are each pretty and simple, and though it is possible that many teachers acquainted with the lighter literature of pieces for the pianoforte may possibly find in some of their passages a resemblance to much that has been given to the world aforetime, they may not be so successful in selecting small pieces which shall succeed in interesting and engaging the minds of young pupils to so large an extent as these clever little trifles by Cornelius Gurlitt.

La Napolitaine. Tarentelle pour le Piano. Par Cornelius Gurlitt. Op. 114. London: Augener & Co.

This is an excellent teaching piece, and may further be recommended on the score of an easier system of time-signature than that generally thought necessary for a composition of this species. The rhythm is unaltered, but signature is in simple instead of in compound duple time, which is a matter of importance to some students. There is also present the freshness of style and quaintness of harmony usually observable in this composer's works.

Hommage à Mozart. Morceau Symphonique pour piano à quatre mains. Par J. B. Calkin. London: Ashdown & Parry.

A remarkably clever and effective duet, arranged from an organ piece in such a fashion as to make it thoroughly well adapted for the pianoforte. Each part is written in an interesting mode, and the whole is no unworthy tribute to the genius of the "heaven-born musician" in whose homage it has been designed.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. Best. Book VIII. (8757h.) London: Augener & Co.

A further instalment of this very useful and valuable series, the eighth collection, will doubtless receive as hearty a welcome as any of the preceding numbers, inasmuch as the arrangements show no lack of force in character, or character in arrangement. The pieces include the sarabande from the overture to the oratorio *Theodora*, the chorus, "Il nume vincitor trionfi," from the oratorio *La Resurrezione*, fantasia in C major from the harpsichord lessons, and the Gloria Patri from the Psalm "Dixit Dominus." This latter piece is exceptionally fine, and may be quoted as one of the finest pieces of writing by Handel in the whole collection, not in the present section only. It is, moreover, the least known in the set now before the reader. The arrangement by the editor is admirable, and speaks volumes for his power of developing the points in the piece, as the several parts seem to appear in their course as naturally as though Handel himself were a modern writer fully acquainted with the powers of the organs of the present, and the requirements of existing organists. No greater praise can be offered to the editor than this, except to add that he has done his work artistically and with spirit, and as few but he could successfully accomplish.

Overtures to "Parisina" and "The Naiades." By W. Sterndale Bennett. Arranged for Pianoforte and Violin by F. Hermann. London: Augener & Co.

It is scarcely necessary to eulogise at this date these well-known works of Sir W. Sterndale Bennett. In this new dress they

will be greeted with much satisfaction by the multitude of those who now, happily enough, find pleasure in leaving the study of the pianoforte for that of the no less domestic instrument—the violin. The broad themes found scattered through the score have been reduced to sufficiently compact forms and there is every reason to recommend their practice to all in search of something good and interesting.

Hymn to St. Cecilia, for Soprano Solo and Chorus. Composed by LOUIS SPOHR. (London: Novello & Co.)

LIKE everything which Spohr has given to the world, the "Hymn to St. Cecilia" is replete with sweet melody and rich though peculiar harmonies, harmonies so peculiar that they cannot be dissociated from his name. The progressions are very familiar, and not difficult for those who have had any opportunity of previously studying the composer's music. At the same time the very familiarity of the sequences of chords and so forth recall with some degree of force the better-known compositions, and perhaps make this a little less fascinating than it might have been had Spohr not wedded himself to a special form of expression, which has, in the present case most particularly, become a marked mannerism.

This does not in the least affect, much less impair, the value of the hymn for the purposes of the choral society seeking to add an interesting and short work to the repertory. It is written for a soprano solo and chorus, and while the solo part would call into exercise a voice of some extent in compass, and display the command over *fioriture* passages, the chorus is comparatively simple but very effective and would give the singers plenty of opportunity for the exhibition of the graces of expression. The pianoforte part is well written, and for the benefit of those who desire to have orchestral accompaniments a set of band parts has been made from the pianoforte score by Carl Reiss.

Take Care. Ballad by ANTONIO L. MORA. London: Augener & Co.

IN spirit of expression and brightness of theme this song is excellent. The melody is very vocal, and aptly fits the words. A good singer might make much of it.

My Heart. Song by JACQUES BLUMENTHAL. London: Lamborn Cock.

WHEN a song like the present is worthy of the highest commendation by reason of the musical feeling and poetical power it expresses, a few words are all that is needful in recommendation of it. These few words may be spoken when all those who admire Blumenthal's songs have made acquaintance with this, which is by no means the least worthy among the number he has published.

Up, Sailor Boy, 'tis Day. Song by HENRY SMART. London: Augener & Co.

RHYTHM and melody alike bright, flowing, and happy, will command for this song a due share of attention. The accent upon the words may not be easy to understand at first, but when the novelty of the phrase is well set in the mind the power of fascination it exercises is admitted without question. In other respects the song is a novel one, as the compass is enclosed within the limit of an octave, and the theme is very easy to sing and effective for the voice.

Favourite Songs with pianoforte accompaniment by L. VAN BEETHOVEN. Transposed Edition. London: Augener & Co.

THERE is a certain vital character in a classical song which makes it true superior to the influences of adaptations or alterations. The character of the tonality may be slightly altered by transposition of key, but the beauty it possesses is unchangeable. The thirty songs in the present collection, some of the best and most enduring of all Beethoven's compositions for the voice, are here presented in transposed keys to place them within the reach of those who desire to sing them, but who would be unable so to do except under such conditions as are here offered. No great violence is done to the works, and there is all the advantage likely to arise, when such beautiful thoughts are presented in a manner which may be within the grasp of the majority. The songs are given with English words in addition to the original German or Italian as the case may be. Of the merits of the pieces no word need be offered, for they are too well known to require eulogy. For the style of printing, the clearness of the character employed, and the small cost at which any one may become the possessor of such gems, the highest praise is due to the publishers for their enterprise.

"All the blossoms greet her." "The starlight has gladdened the river." Two four part songs by J. L. HATTON. London: Augener & Co.

TWO commendable qualities exist in these part-songs, one of which is absence of extreme compass in any of the voices, the other sweet melody so harmonised as to give interest to those engaged in supplying the accompanying harmonies. That these conditions are well provided is the result of the life-long experience of the composer, and many a home circle, or a newly-started choral society, will have an opportunity of testing their value.

Sacred Music by ROBERT LUCAS DE PEARSALL. Edited by W. F. TRIMNELL. London: Weekes & Co.

THE name of Pearsall is known to the majority of music amateurs by two very pleasing part-songs, "The Hardy Norseman," and "Oh who will o'er the downs." The select few know him by the more vigorous madrigals and like compositions, such as "Great God of Love," "Sir Patrick Spens," "Allan-a-dale," "In dulci jubilo," and a number of other works remarkable for their contrapuntal power and construction and their perfect originality and nervous healthiness of expression. It is therefore with particular pleasure that the opportunity for examining some of his sacred music is to be regarded. There are, in the handsomely printed volume now under notice, services, anthems, hymn tunes, and double chants; but a careful reading of them brings only a feeling akin to disappointment to those who have the memory of his great efforts in madrigal and part-song writing fresh in the mind. The very qualities which in his secular labours excite, and deservedly excite, the highest admiration are to a certain extent present in the sacred works. His harmonies are rich and full, his counterpoint is melodious and ingenious, but there is an absence of meaning in his phrases attached to words of reverent import. In one anthem, "Let God arise," there is a fine fugue, with an intelligent analysis appended, and in this the true genius of Pearsall is fully asserted. The words, however, do not fit the music, nor the music the words, and they might with equal propriety be attached to any other sentences than those with which they here appear in association, for all the agreement of expression they contain. It is, therefore, with a reluctance amounting almost to pain that it must be said that there is little in the music to justify its existence in print. The hymn tunes and the chants are good, and should find their way into collections and into use, if an understanding could be arrived at as to the most appropriate words with which to connect them. Pearsall's reputation is not increased by a knowledge of his abilities as a writer of sacred music. It will not be impaired while the noble monuments of his secular music, some of which have been already named, remain to awaken admiration. Upon them his fame will rest in the future, and not upon his sacred music. It remains to add a word of commendation to the editor for his share of the labour of placing the book handsomely before the public, and the reviewer's task is ended.

The Choral Singer. Edited by J. CURWEN and J. S. CURWEN. London: J. Curwen & Sons.

THIS work is a collection of exercises and graded tunes made for the purpose of initiating Tonic Sol-fa readers into the mysteries

of and forming a course of practice in sight-singing from the staff notation. The object is altogether a praiseworthy one and may be taken as a proof that the authorities of the system of teaching the Tonic Sol-fa method are becoming more observant of the necessity of employing their method as an introduction to the universal system of notation. In the further pursuit of this laudable design they should receive every possible sympathy and encouragement, even from those who have hitherto opposed their system as one which virtually excludes the student from the general literature of the language he has learnt, as it were, in a new way. If it be admitted that their system is useful in attracting those who would scarcely be reached by any other plea, and laying them open to the humanising influences of music, it should also be conceded that if it be humanising and awaken a desire on the part of those who are nothing if not progressive, and who wish to know something further than that which the Tonic Sol-fa method can ever teach, if also the avowed plan of the promoters be their real basis of operation in pushing forward their particular views, and the desire to extend a knowledge of music be not only good and cheap, but also true and sincere, more books of this kind will come from them in due time, issued with sanction and authority. With all this in mind, every musician will gladly welcome such a publication as the "Choral Singer," and that, too, without calling into question the method of its construction, and without challenge as to the fashion in which the intended information is offered. Anything which is for the real advancement of musical art ought to secure a cordial reception from all who truly love that art.

Songs for Little Singers in the Sunday-school and Home. Composed by HENRY KING LEWIS. London: Hodder & Stoughton.

THE motive which brought this excellent little work into being is altogether an admirable one, and the manner in which the idea has been carried out is worthy of all praise. The author in his preface tells us his notion on the subject, and as it will best explain his views we quote it with pleasure:—

"Because it is natural for children to sing, something should be given them to sing; and the song and the music and the child's nature should be closely in harmony with each other. Children are quite incapable of theological doctrines and definitions, and, thank God, they are needless; but they are perfectly susceptible of *faith*, and *hope*, and *love*: what higher possibilities can we wish for them or ourselves? Their songs, then, should be full of faith, and hope, and love.

"For quite young children, as little as possible that is ugly, whether moral or sensuous, should greet their ear. They are merry; should not their songs be merry too? Sorrow, like sin, may, alas! be too, too near; shall we thrust these as a nightmare upon their wakeful thought? or as a heavy burden upon their light and tender heart? Let us be true to their instincts, and to Him who implanted them, and we shall find ourselves on the right lines for their happy and successful management.

"The musician should be inspired by the poet, and the poet must be a child. Give the child a *melody* to sing, and the little singer will soon be found to yield an appreciative sympathy with the *harmony*. In the following songs, with their accompaniments, the *simplicity* of a child is recognised, but has by no means been dealt with as if it were synonymous with silliness running into vacuity."

This is reason and common sense, and even supposing our author had failed in carrying out his plan, the spirit which actuated the undertaking would have been recognised as being worthy of consideration and respect. He has, however, from a mere musical point of view been successful and happy in fitting his melodies to suit the capacities and apprehensive faculties of children. The words he has selected are fully consonant with the design he has in mind, and the thirty-eight little songs are all good. Some of course will become greater favourites than others, but all will be welcomed by children of various degrees of mental capacity, and those who love the little ones will be glad to promote the use of a book whose every page teaches a bright and happy love for nature, for the pleasant child-like view of Christian truths, and a simple and earnest love for the God who is above all and who is in Himself the essence of love.

A Grammar of Music, with numerous Illustrations. By CARL TH. KÜHNE. London: Stanley Lucas & Co.

THE author of this somewhat extraordinary book states, in his preface, his conviction that there is a special "advantage of impressing the mind through the eye," and bases his *formulæ* accordingly. He proposes to teach time by the simile of a basket of fruit, and his method would be thus stated:—"One apple is equal to two apricots, or four plums, or eight strawberries, or sixteen nuts, or thirty-two black currants." There is not any question that our author must seriously have thought that he had solved the difficulty of learning time by this fruitful resource, but to an unprejudiced mind it would seem as though he had forgotten his own *dictum*, and sought to impart his knowledge by the mouth rather than by ear or eye. His idea of the circle of fifths taught by means of the figures on a watch face is not new, and the rest of his book, intended no doubt to be very simple, only exhibits the simplicity of his belief in his own discoveries. His statements, designed to be epigrammatic, are often misleading and confusing. He tells us that "a piece of harmony for three voices is a trio, for four a quartet, a *quintet, sextet, septet, octet, &c.*," which is stretching the meaning of the word *four* rather beyond its customary limits. His further descriptions of harmony and counterpoint are of the vaguest character. There are some explanations of musical terms and forms given which are interesting and useful. Further, his chapters on acoustics, the orchestra, and the human voice are too elementary, but the few words of advice concerning the pianist's seat and his or her position are good though quaintly expressed. His opinions about expression are slightly eccentric but well meant, and the summary list of composers is too terse to be of much value, even if it were altogether correct. His accuracy may be inferred from the following sentence taken at random. Among the lists of authors and critics stands the name of "Mr. W. Grove (Sydenham), who is about editing a complete biographical dictionary of all musical celebrities." We are not told the whereabouts, nor are we led to believe that the author of the "Grammar of Music" is likely to find a place in the list.

Organs and Organ-building. A Treatise on the History and Construction of the Organ from its Origin to the Present Day, with important Specifications. By C. A. EDWARDS. London: *The Bazaar* Office.

FOR the benefit of those who wish to possess in a handy form a manual which shall give a readable account of the history of the organ, the names of the chief builders in times past and present, this book is published. The peculiar construction of the instrument, a list of the features in some of the best organs in England, with much other useful and valuable information, make it noteworthy. There is a familiar and colloquial character in the manner in which the book is written, which will fitly qualify it to be received as a treatise which may be read and re-read for the information it contains, and for the manner in which the sympathies of the reader are fully enlisted.

Dutch and Belgian School Singing. By W. G. MCNAUGHT. London: Curwen & Sons.

MR. MCNAUGHT's pamphlet describes a visit to Holland and Belgium in September last, undertaken with a view of satisfying his own desires with regard to the general condition of school training in music in those countries, and to compare the experience he might gain with that already stated by Dr. Hullah, Her Majesty's Inspector of Music in Training Colleges, after his official visit to the several towns. Mr. McNaught gives a very clear and straightforward statement of what he heard and saw, and bears general testimony to the accuracy of Dr. Hullah's observations, if allowance be made for the difference in the

object and purpose for which the two visits were made. He seemed to be unable to shake the faith of the teachers in the value of the universal notation they employed in their schools, and gives the result of his observations as follows:—

> In Holland the teaching of school singing is in the experimental stage. It is mostly done by the school staff. Methods are various, and although earnest attention is now given to the matter, results as yet are not important. The battle of the Dohs is opening, and the movable Doh starts with the advantage that nowhere in Holland are the Sol-fa syllables used for pitch. In Belgium the Brussels schools are taught with a great expenditure of time, special teaching power, and at considerable cost. None but fixed Doh systems are in use, and one at least of these, the most "learned" of all the fixed Doh systems I have ever examined, is successfully taught. The use of the Sol-fa syllables to name pitch is a serious obstacle in their use in naming key relations. I am still more strongly convinced that there is no system in vogue so well adapted for popular use, no method so well graded, no teaching so well calculated to attain its end, and moreover requiring less time and cost, than the Tonic Sol-fa Method and Notation. Moreover, it can be taught fairly by the ordinary school staff. I feel strongly that Sol-faists should endeavour to propagate their method on the Continent. If Continental schoolmasters could be induced to visit England and witness the results of our efforts to promote vocal music, I believe they would be tempted to use their means.

His enthusiasm in the cause of the Tonic Sol-fa method cannot be too highly praised, but it is very doubtful whether his excellent little pamphlet will have the effect he hopes for. His belief in the susceptibility of phlegmatic Dutchmen is not likely to be realised. They are too practical to be tempted to adopt any system of teaching but that which is accepted by musicians all over the world as satisfying all reasonable demands.

MINOR ITEMS

(*Published by Augener & Co., London.*)

Valse d'Amour, pour piano, par MAURICE LEE. An excellent and thoughtful piece of musicianly handicraft. Effective as a solo piece, valuable as a teaching piece, and altogether bright and pleasing.—*L'Etoile des Alpes.* Tyrolienne by FRANZ BENDEL. This is the fourth of a series of favourite works for the pianoforte by Bendel, and is a lively and graceful reproduction of those *jodeln* passages ever associated with Tyrolese music, arranged in a satisfying and interesting mode for the pianoforte.—*Graziella.* Morceau de Salon, pour piano, par SCOTSON CLARK. A lively if not very original piece for the piano, in which the composer has adopted the form of the old Redowa polka as his rhythmical measure. It is by no means difficult, and there is spirit enough in the ideas to give the hearer a gleam of passing delight.—*Maiden's Orison*, for the Pianoforte, by J. EGGHARD. The melody of this little work is pretty, the pianoforte writing shows a commendable use of the knowledge of bright and expressive effects, and the whole, by no means difficult, would form a very good teaching piece, able to stand in good contrast to the well-known *Prière d'une Vierge.*—*Marche Hollandaise*, by SCOTSON CLARK. Once again we call attention to this spirited march, this time in its newly-arranged form for the harmonium and pianoforte, by means of which it will find its way into quarters where the combination of those instruments is honoured as a handy substitute for the orchestra. The arrangement is well and effectively done.—*Les Perles du Jour*, for Violoncello and Pianoforte, by SEBASTIAN LEE. The latest number of this series is the "Gavotte du Duc de Richelieu," by Maurice Lee. The violoncello part is like the pianoforte part in being very easy and yet very effective. It is altogether a very graceful and pleasing bit of work for both instruments in combination, the peculiar effects producible by each being well thought of and ably carried out.—*Gavotte* for four Violins, by SCOTSON CLARK. The Gavotte composed by the author for four violins is a bright and lively piece of writing, and is in a form which will offer the means for a pleasant hour among beginners in violin playing, for it is of the easiest simplicity in its treatment. Played by skilled hands, it would of course gain considerably in effect, but as a composition which, by the absence of difficulty, will commend itself to moderate players, it will doubtless, when known, be the means of giving no small amount of delight.—*I'll think of thee* (Abschied). Song by FRANZ ABT. Op. 572, No. 3. The melody of this charming song is expressive and vocal, the accompaniment artistic, and the whole construction such as might be expected from the hands of one who has written so many successful because well-considered songs.—*Cradle Song*, with pianoforte accompaniment, by ANTONIO L. MORA. In fitting the words of this song with music the composer has varied his melody according to the changing character of the poem. The compass of the song is limited, but the power of expression they are capable of is practically unbounded.—*The Prisoner of Chillon.* Song for bass voice with pianoforte accompaniment, by J. HART GORDON. There are many songs that can be sung by the possessor of a bass voice, but, unfortunately, there are very few bass songs so called. Every attempt to add to the scanty list is therefore welcome, more particularly when, as in the present instance, the writer brings a certain amount of earnestness and good intention to aid him in the fulfilment of his task. The words, taken from Byron's poem, are good, and the setting is on the whole very good. Due regard has been paid to the quality of the bass voice, and the phrases are such as the singer could deliver well, effectively, and with the proper resonance of tone.—*Toy Symphony*, by JOSEPH HAYDN. Haydn's Toy Symphony is as well known as the best of his works, and it would therefore be a work of supererogation to describe it. It is deservedly popular, and will doubtless long remain so. The present edition of the work, wherein the full score with all the parts and a pianoforte arrangement, is offered for the amazingly small price of one shilling, will help to spread knowledge of its genial and hearty character far into places where hitherto the work has not been known except by name.—*God guard thee, love* (Gott grüsse dich). Song by FRANZ ABT. Op. 572, No. 4. An effective setting of some poetical words, admirably translated and adapted from the German by Lewis Novra. Tenor singers in search of a telling song ought to make an early acquaintance with this composition.

Concerts.

CRYSTAL PALACE CONCERTS.

The Saturday Concerts were resumed on February 5th, and the first of an intended chronological performance of Schubert's symphonies opened the concert on that occasion. Until the directors of the Crystal Palace interested themselves to produce some of Schubert's orchestral works his fame in England chiefly rested upon a few songs. The production of his more ambitious compositions seemed like a revelation to those who knew nothing of his powers in this direction, and the genius which seemed to be only indicated in the songs became fully manifest. His chamber compositions and pianoforte music now appear among the frequent items in concert programmes. Some of his Masses and longer vocal compositions have been produced with good result, and therefore the announcement now made for the performance of the whole of the eight orchestral symphonies of Schubert successively in the order of their composition will be welcomed by a very large circle of admirers of the composer. "It is intended thus to afford to the subscribers and regular attendants at these concerts an opportunity of tracing the rise and progress of the orchestral genius of the composer."

Of the eight symphonies which Schubert is known to have completed two only have been printed—that is to say, that in C major and the two movements in B minor. The remaining six are in MS., and the company possess the only copies. The symphony in D, which commenced the series, is a truly remarkable production for one so young—he was scarcely seventeen when it was written, in 1813. Considering, moreover, that it was written without a hope of its being performed, a certain resemblance to the works of Beethoven, Haydn, and Mozart is not to be wondered at, for it must have been natural for the young author to put in his score effects he had already heard and knew of. Besides these, there are many points in the instrumentation which tell of a desire to be original. These were such as Schubert must have imagined, and it is certain that had he lived and been surrounded with the means of hearing his own works his genius for discovering instrumental combinations would have been turned to greater advantage. His unhappy and unregarded life excites sorrow in the thought, and all that posterity can do is to exalt the genius which his contemporaries knew not of. The Crystal Palace Company have already done much to make his works known; the proposal, therefore, to give his symphonies in chronological order could not have come from a worthier body, or one whose former labours in this direction have won the confidence of the public. The remaining concerts of the series, in which the other compositions are to be given, will be looked for with some degree of eagerness by those who have learned to admire Schubert.

At this concert Eugène D'Albert made his first appearance, and played Schumann's pianoforte concerto in A minor (Op. 54) with a considerable amount of skill and expression. He was most cordially received by the audience, as he deserved to be; for although young, his playing is such as many an older artist might envy. His solos for pianoforte alone were Chopin's Nocturne, No. 2 (Op. 27), and Liszt's Rhapsodie Hongroise, No. 2. Two new pieces by Heinrich Hofmann, from his "Italian Love Story"—namely, a love duet and a carnival—the latter somewhat over-scored for orchestra, and neither showing to so marked advantage as in the better known form of the compositions as pianoforte duets, together with Weber's *Der Freischütz* overture, and some songs by Handel, Mozart, and Beethoven, sung by Mr. Santley, completed a very excellent programme.

The second of the Schubert symphonies was given at the concert of Feb. 12th. No. 2, in B flat, has been before given here, nearly three years ago—namely, on the 20th October, 1877. The particulars concerning the history and production of this beautiful piece of work, the early effort of genius, as stated in the book of words, are worthy of being here again presented:—

"It was composed between December, 1814, and March, 1815, so that, as he was born on January 31st, 1797, he may be said to have sealed his seventeenth birthday with it. Like his other symphonies, and the larger proportion of his genial and beautiful music, it seems to have been written because he liked it, and because he could not help it.

I do but sing because I must,
And pipe but as the linnets sing.

Of his orchestral compositions this must be especially true. His songs and pianoforte pieces it must have been easy to try; but how could a poor lad of seventeen, so poor that in a letter to his brother only a short time before this date he talks of a roll and an apple as unattainable luxuries, begs for a few kreutzers, and signs himself 'Your poverty-stricken—yes, your poverty-stricken brother'—how could he ever hope for the performance of works involving copying of parts, payment of a band, hire of a room, rehearsal, and all the other expenses attendant on an orchestral concert?

At any rate the public allowed him to compose, taking scant notice of his smaller works, songs, quartets, and sonatas, and of his orchestral works no notice at all. When he died, in 1828, he left eight symphonies in manuscript, and a ninth in a curious state of incompleteness. He was then sufficiently known to rouse curiosity as to what he had left behind, but the curiosity went little farther, and cannot be said to have ripened into action. Two performances of his last symphony (No. 9) in C, which has so often delighted and astonished the audiences at the Saturday Concerts, were attempted, with an interval of [illegible] between them, to carry them off, and a movement without rehearsal at a concert in Vienna in 1839, and then laid on the shelf for many years. An *olla podrida* of movements from some of the others was played in 1860. The fame of Schubert has, in fact, been forced upon the Viennese. A foreigner—for North Germans are foreigners in Austria—Schumann discovered the Grand Symphony for the world in 1838; another foreigner, Mendelssohn, first caused it to be performed at Leipzig in 1839; and but for the visit of two Englishmen to Vienna in the autumn of 1867, the Tragic Symphony, the symphony in C (No. 6), that in B flat (No. 5), and that in D, played last Saturday, and the one before us to-day, would probably be still lying in the dust and darkness of a cupboard in that great, gay, light-hearted city. The Crystal Palace Company owes the possession of the MS. copy of the work from which to-day's performance is made, as well as that of five others, to the generosity of Dr. Schneider, of Vienna, who cannot be too much thanked for so great a benefit."

The performance, it will be almost needless to say, was fully equal to the expectations formed, for Mr. Manns seemed determined, not only to produce the works in a [illegible] form, but with all the care and attention it is possible to bestow upon them. The ballet divertissement from Rubinstein's *Nero* was well received and greatly admired, many of the audience foregoing the exercise of their usual practice as regards the last piece in the programme. As purely orchestral music it is very good, and it requires very little effort of the imagination to realise how effective it would be upon the stage. There is perhaps a little that requires a considerable amount of faith to accept as music—notably in the long tirade of discords in the allegro, which accompanies the dance of jugglers and buffoons; but the melody for the warriors' dance is lively, and the dance of Bacchantes is most picturesque and dramatic, full of extraordinary power and even beauty.

Herr Brüll's concerto, in which the composer appeared as soloist, is neatly written, though somewhat tame in effect. It is possible that it might derive a greater amount of spirit in the hands of a more fiery player; but for the sake of the composer it was well received, and he himself came in for as great a share of applause as he might reasonably expect. The concerto has three movements. The key of the allegro is either D minor or F, or both, for the opening phrase is such as to present a certain amount of ambiguity; the andante is distinctly in D minor, so it may be supposed that the first movement was intended to be in F. This andante is melodious, and not without a certain amount of grace and freshness, and the finale, with a coda *presto*, is clever, and not too much drawn out. On the whole it may be described as pleasing, but not a very extraordinary piece of construction. Herr Brüll's pianoforte solos were selected from Chopin's, Brahms's, and his own writings.

Beethoven's overture to *Leonora*, No. 3, requires no comment other than to say the band played it *con amore*.

The singer, Mr. Herbert Reeves, made a very welcome first appearance, and sang his songs, by Sullivan, Gounod, and Schubert, like a thorough artist.

The third of the Schubert symphonies, given on Saturday, February 19th, proved to be the most interesting of any as yet heard of the new works. The book of words states that the symphony was given on this occasion probably the first since it left the author's hands in the year 1815. It was written in that year between the 24th of May and the 19th of July. There are four movements in all, each of unusual interest, as indicating that marked originality of thought which distinguishes his orchestral productions from among the works of many of the musicians of his period, not even excepting Beethoven, whom Schubert always loved and reverenced. The first movement is an introduction, *adagio maestoso*, eighteen bars in length, somewhat Haydn-like in treatment, out of which grows, as it were, an *allegro con brio*, which is full of bright phrases for the wind instruments in alternate conversation. Though there is a little that falls upon the ear as belonging to the old-fashioned order of scoring, it is full of beautiful passages, but the whole is made somewhat in the customary style of the time by the introduction of noisy themes. The *allegretto*, the second movement, is most like Schubert, tender, sad, and sweet; the minuet is in familiar form and shape, with some very graceful bits for the reed wind interspersed; and the finale, *presto vivace*, the most characteristic part of all the symphony, is alone of sufficient originality and independence to mark the work as coming from a mind of no common order. It is full of vigour and power, and shows more nearly the light of that genius now recognised as being distinctly Schubertian. It was, as may well be imagined, most genially played and cordially received.

Another instrumental piece, also a novelty, a concertstück by Carl Reinecke, was introduced, and served as an opportunity for Miss Helen Hopekirk to display her powers as a pianist. In this, as in the two pieces by Gluck and Rubinstein, which she played as her solos, her manipulation was greatly appreciated—the crispness of her touch, her power of expression, and intelligence in clearly reading her author being the theme of general admiration. Some Hungarian dances by Brahms (Nos. 13 and 15) in D and B flat, scored by Dvorak and Parlow, were well played, and duly applauded. A genial performance of Beethoven's No. 8, and some songs by Miss Damian and Sig. Foli, completed this most attractive programme.

MONDAY POPULAR CONCERTS

For the programme of January 24th the following were selected:—

PART I.—Quartet, in A minor, Op. 29, for two violins, viola, and violoncello (Schubert)—Mme. Norman Néruda, MM. L. Ries, Straus, and Sig. Piatti. Song, "Where'er you walk" (Handel)—Mr. Frank Boyle. Variations in C minor, for pianoforte alone (Beethoven)—Miss Dora Schirmacher.

PART II.—Sonata in A major, for violin, with pianoforte accompaniment (Handel)—Mme. Norman Néruda. Songs—"The First Violet" (Mendelssohn), "Flaming Eyes" (Haydn)—Mr. Frank Boyle. Trio, in D major, Op. 9, No. 2, for violin, viola, and violoncello (Beethoven)—Mme. Norman Néruda, Herr Straus, and Sig. Piatti.

The occasion was the eighteenth time the quartet of Schubert was played at these concerts, and it was admitted that the execution of the work at this time was equal with, if not superior to, any that could be remembered. The players were in a happy mood, each to the other yielding, and the perfect agreement thus obtained greatly helped to the complete enjoyment of the work.

The Beethoven trio, though no less a favourite with amateurs and musicians, has not been so frequently played here. It is more popular in character, and appeals more directly to that love for a tune which is held to be the characteristic of a not very exalted appreciation of art. It was well played, and, strangely enough, helped to keep more people in the seats than is usual for a last piece in a programme.

The songs introduced were very good, alike for the style of performance as for their merits as compositions. Mme. Norman-Néruda was heard to excellent advantage in Handel's sonata; she was of course encored. A word of praise is also due to M. Zerbini for the excellence of his accompaniment in this and in the songs introduced by Mr. Frank Boyle, who was the singer at this concert. The pianoforte solo by Miss Schirmacher was so well rendered by her as to secure her a most enthusiastic recall, in response to which she gave another series of variations in, if possible, better style and finish than she had exhibited in her first pieces.

The charm of variety usually sought for at these concerts could not have been better illustrated than by the programme which was

provided on January 31st, as may be seen by the following quotation:—

PART I.—Quartet, in A major, Op. 93, for two violins, viola, and violoncello (Spohr)—Mme. Norman-Néruda, MM. L. Ries, Zerbini, and Piatti. Song, "Dalla sua pace" (Mozart)—Mr. Harper Kearton. Prelude and Fugue à la Tarentelle, for pianoforte alone (Bach)—Mlle. Marie Krebs.
PART II.—Variations, Op. 39, for pianoforte and violoncello (Willner, first time)—Mlle. Marie Krebs and Sig. Piatti. Song, "Love sounds th' alarm" (Handel)—Mr. Harper Kearton. Trio, in B flat, Op. 5, for pianoforte, violin, and violoncello (Davenport, first time)—Mme. Norman-Néruda, Mlle. Marie Krebs, and Sig. Piatti.

The two novelties in the programme may be first named, and of the two the composition of an English writer, Mr. F. W. Davenport, whose name has been already associated with some works of importance recently produced, demands prime mention. At the Crystal Palace, at the Alexandra Palace, and elsewhere, his music has been heard with attention, and the director of the Monday Popular Concerts duly recognised the merits of native art in giving his trio a hearing. It consists of the usual three movements well and carefully written, though not altogether equal in point of merit of design. His two leading subjects in the *allegro* are good, but too much alike to afford needful contrast, but the treatment is excellent. The *andante* differs in style from the rest of the work and so seems to form no part of it, and the *presto*, the finale, though clever, is weak compared with the opening movement. Mr. Davenport will perhaps do better things at another time. The public will be willing to welcome one who strives to make himself worthy of encouragement, and who only needs to be afforded a hearing to command attention.

Herr Willner's variations, twenty-two in number, would have been more pleasing had there been less of them. Had it not been for the excellence of the performance the audience would have shortened the composition by exercising their rarely-enforced right to interfere, and to bring a tedious discussion to an end.

Miss Krebs played the Bach piece perfectly, but spoiled the effect by introducing, as an encore, an *ad captandum* piece as a conciliation to the tastes of the less refined.

Spohr's quartet received full justice at the hands of the artists engaged, and Mr. Kearton sang his songs in a style which displayed an excellent voice, but little refinement of manner or taste.

The programme of Feb. 7th is here subjoined:—

PART I.—Quartet, in E minor, for two violins, viola, and violoncello (Verdi)—Mme. Norman-Néruda, MM. L. Ries, Straus, and Piatti. Songs, "Zwei Leichen" (Chopin) and "Haidenröslein" (Schubert)—Mlle. Friedländer. Barcarolle in F sharp major, Op. 60, for pianoforte alone (Chopin)—Herr Ignaz Brüll.
PART II.—Sarabande and Tambourin, for violin with pianoforte accompaniment (Leclair)—Mme. Norman-Néruda. Songs, "Das zerbrochene Ringlein" and "Volkslied" (Brüll)—Mlle. Friedländer. Trio, in E flat, Op. 14, for pianoforte, violin, and violoncello—first time (Brüll)—Herr Ignaz Brüll, Mme. Norman-Néruda, and Sig. Piatti.

The chief event in a comparatively uneventful concert was the trio in E flat by Herr Ignaz Brüll, not so much from the fact that the composer took part in his own work, as because of the great expectations raised in the minds of the audience to hear a new composition by the author of "The Golden Cross." If comparisons are permitted, it must be said that it exhibits none of those excellent qualities which Mr. Davenport's work displayed, and the most that can be said in its praise is that it is inoffensive music, that goes in at one ear and out of the other, leaving no impression upon the brain. It does not delight the fancy because of the invention exhibited, neither does it offend because it is too tedious in its diffuseness. It is not so good as Verdi's quartet, but then Verdi's quartet can scarcely be classed among works of the highest genius, and the greater part of the interest it excites is because it is written by the author of *Aida* and other popular works. To many among the audience the concert was a very dull one, unrelieved by anything bright enough to illuminate the dull, colour-absorbing selection of music, both vocal and instrumental. Herr Ignaz Brüll is a capable musician, but there are hundreds of English players who could have given an audience greater pleasure by their pianoforte performance than he was able to do.

The concert of the following week, February 14th, St. Valentine's Day, was altogether superior and more noteworthy:—

PART I.—Quartet, in C minor, Op. 18, No. 4, for two violins, viola, and violoncello (Beethoven)—MM. Jean Becker, L. Ries, Zerbini, and Piatti. Song, "Vado ben spesso" (Salvator Rosa)—Mr. Thorndike. Three pieces, for pianoforte alone (Scarlatti)—Mlle. Marie Krebs.
PART II.—Sonata, in A flat, for pianoforte and violoncello (Röntgen, first time)—Mlle. Marie Krebs and Sig. Piatti. Songs, "Du bist wie eine Blume" (Rubinstein), "Am Ufer des Manzanares" (Jensen)—Mr. Thorndike. Trio, in E minor, Op. 119, for pianoforte, violin, and violoncello (Spohr)—Mlle. Marie Krebs, Herr Jean Becker, and Sig. Piatti.

Some credit is due to the director for having introduced to his patrons a new composer, Herr Röntgen, a young Dutchman, whose name has not hitherto been made known in London by means of his works. His sonata for violoncello, one among many works he has written, is excellent in design, rich in texture, full of grace and form, and altogether interesting in and for itself. If his other compositions are equal in merit with the sonata a hearty welcome awaits them. Musicians will be able to detect, even through his somewhat Schumann-like style, a deep undercurrent of pure and wholesome originality, and as he has the power to say what he has to say in a straightforward, nervous, vigorous style, shaped after the old sonata forms, and not in the amorphous fashion of many modern German writers, he will be sure of a patient and appreciative attention.

The other instrumental works given at this concert call for no detailed remarks, as they are well known. It is enough to say that all, including the sonata, were most excellently played by the artists engaged, and when it is added that Mr. Thorndike sang his songs like a gentleman and an artist, it will be understood that those who were present enjoyed a rare treat.

Herr Joachim made his first appearance this season on Monday, February 21st, and received a warm and enthusiastic welcome from his old admirers and new friends. He did not play any solo during the concert, unless the adaptation by himself of certain Hungarian dances by Brahms could be so called. To these dances, originally written for pianoforte duet, he has added a violin part, and he played the arrangement with Miss Marie Krebs, and earned considerable applause with her for the effort. He also took part in two quartets, Beethoven's Op. 131, in C sharp minor, one of the posthumous works, and in Haydn's G major, Op. 17, No. 5. Both works were greatly enjoyed, and though no encore was demanded, the satisfaction of the audience was by no means small. Miss Krebs played as her solo, Beethoven's sonata in E major, Op. 109, neatly and well, and Mr. Oswald sang songs by Carissimi and Gounod in an excellent style. So that the concert, though short, was sweet.

MR. HALLÉ'S ORCHESTRAL CONCERTS.

MR. CHARLES HALLÉ gave the first of a proposed series of four concerts, with his Manchester orchestra, on the 5th February, in St. James's Hall, to an audience composed principally of musicians. The band is a fairly good one, excellent in the strings, but coarse in the reeds and brass wind, but the obedience of the several members to the reading of their conductor was most praiseworthy. Opinions may differ as to the powers of Mr. Hallé as an orchestral director, some holding him to be equal with any now before the public, others giving him credit for inspiring loyalty among his followers, and nothing more. On the present occasion his interpretation of the pieces selected seemed to be more like that of a wonderfully intelligent pianoforte player, rather than that of one who remembers that the qualities of orchestral colouring assert themselves without the need of unduly forcing them forward by particular emphasis. Whether it was or not to this spirit that the piercing prominence of the oboe and the nasal assertions of the bassoons may be attributed, need not form the subject of present inquiry. It is enough to say that the quality was unexpected and undesirable. Goldmark's "Die Ländliche Hochzeit," humorously called a symphony on the *lucus a non lucendo* principle, because it has neither the shape nor the form of a work in that category, was well played, and fascinated those present for that reason. The most successful efforts of the band were in the *Rosamunde* ballet music of Schubert, the *Oberon* overture of Weber, and the andantino from Spohr's *Die Weihe der Töne*, in which the violoncello solo was admirably given. The C minor symphony of Beethoven has been better done under other directors. Mr. Hallé took the adagios at too swift a pace, so that all grace and dignity were lost. Had he played the movement on the pianoforte, it is possible that it might have been in some sort counterbalanced by a contrary reading. As a summary of the impressions created, it must be said that in this concert the Manchester band have nothing to teach London orchestras, but it is quite possible that if the members had the opportunity of listening they might learn something even in the metropolis.

At the second concert, on Feb. 19th, Mr. Hallé repeated the Goldmark symphony, "Die Ländliche Hochzeit," and introduced for the first time the serenade written by Mozart for the wedding of Herr Späth and Elizabeth Haffner in 1776. There are ten movements in all, including three minuets, and three portions accompanied with a violin solo, played on this occasion by Mme. Norman-Néruda with brilliant effect. The several movements were probably intended to be given at intervals originally, otherwise it is hardly possible to believe that an audience could have had at such a time the patience to sit them all out. It is true that the whole is replete with the most exquisite melody, but the themes are so many, and

follow each other with such rapidity that while the ear is perfectly enchanted the mind has not time to grasp all those that are offered or to enjoy them as they ought to be enjoyed. Before the serenade Beethoven's triple concerto was given with the solos played by Mme Norman Néruda, Mr Charles Hallé, and Sig Piatti, Mr E. Hecht conducting the orchestra in the meanwhile. The prelude to *Lohengrin* and Svendsen's Rhapsodie Norvégienne, No 2, were the remaining items of a somewhat long programme.

Musical Notes.

MUSIC IN IRELAND.—The Kingstown Philharmonic Society very successfully inaugurated its eighth season on the 8th of last month by a grand evening concert in the New Town Hall. The performance of Cherubini's great Requiem Mass in C minor by the chorus and orchestra of the society called forth the unanimous praise of the local critics. The executants were 100 in number and reflected much credit on their able conductor, Dr T. R. G. Jozé. *Athalie* is announced for the next concert.

ACCOUNTS from Germany of Miss Agnes Zimmermann's concert tour show that this talented pianist has more than confirmed her first successes. Especially at the Gewandhaus concert at Leipzig, wherein she played Rubinstein's G major concerto, does she seem to have gained high honours, and to have been received not only by the audience but by all the musicians present with the utmost warmth and enthusiasm. Miss Zimmermann had the honour to be invited by the Crown Prince and Princess at Berlin, and was heard by them in a long programme selected from Bach, Chopin, and other great composers.

DR HORTON ALLISON has been appointed examiner at the local examination to be held on behalf of the Royal Academy of Music, London, in Manchester, on the 5th of March.

AT the Gentlemen's Concerts at Manchester on February 1st Miss Williams and Mme. Trebelli were the vocalists and Miss Kate Ockleston was the pianist. The *Manchester Guardian* speaks thus of her playing:—

> "The début of Miss Kate Ockleston, a young local pianist, gave interest to this concert. Miss Ockleston's abilities have been proved in previous public performances, both in this neighbourhood and in London; but, so far as we are aware, this was her first appearance in Manchester. She was for some years a pupil of Dr. Hiles, and completed her period of pupilage by a two years' course of study at the Leipzig Conservatoire. Amongst the many lady players who have recently challenged the verdict of the public Miss Ockleston is certainly one of the best. She has a clear crisp touch, a correct sense of musical proportion, and sufficient sentiment to express naturally the feeling of the composer."

AT the first examination for the degree of Bachelor in Music held in January at the University of Oxford the following satisfied the examiners:—Frederick R. Greenish, New College, and Haverfordwest, South Wales; The Rev. John H. Mee, M.A., Merton College; William G. Merrikin, New College, and Hull; Edward Mills, New College, and St. John's College, Battersea; Arthur H. Stephens, Worcester College. Examiners:—Sir Frederick A. Gore Ouseley, M.A., D.Mus., Christ Church, Professor of Music; C. W. Corfe, D.Mus., Christ Church, Choragus; E. G. Monk, D.Mus., Exeter College and York. The Professor of Music also issues the following:—The examination for the degree of Doctor in Music will be holden in October next. The second examination for the degree of Bachelor in Music will be also holden in October. In addition to the usual subjects, there will be required a critical knowledge of the full scores of—1. Mendelssohn's *Athalie*. 2. Handel's *Alexander's Feast*. All exercises are to be sent to the Professor of Music, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

PARSIFAL.—The first representation of Wagner's new opera *Parsifal* will be held in the "Festival Theatre" exclusively for the gratification of his immediate friends and "patrons" (subscribers to the Bayreuth Fund); but when the claims of these have been duly met, the "outside public" may be admitted to some extra performances. The date of the performances is fixed for August next year, so there is time for rehearsals out of number.

BRISTOL.—Herr Xaver Scharwenka, the famous pianist, who last season created a great sensation in metropolitan musical circles, was heard here for the first time on the 15th ult. The programme included his Menuetto, Op. 49; Nocturne, Op. 58; two Polish Dances, and his celebrated Staccato Study.

MR. CARRODUS has announced a repetition of his violin recital. The inclement state of the weather on the last occasion prevented many from being present who would have liked to have done honour to our foremost English violinist. His performance on that occasion was most masterly, and it may be hoped that the attendance at this "repetition" concert will be equal to his deserts.

THE third of Mr Michael Rice's Classical Chamber Concerts took place on February 11th. The programme included Schumann's quartet in A minor (No 1, Op. 41); Spohr's quartet in E minor; and a quintet for piano and strings, in G, by E. Prout.

SALE OF COPYRIGHTS.—The sale by auction, by Messrs. Puttick and Simpson, of the residue of the stock of music-plates and copyrights of Mr Lamborn Cock took place on Jan 26. The following are the principal results:—The set of Modern Four-part Songs, £264 12s. (Ashdown and Parry); Pinsuti's "Minster Windows," £81 (J. Wood); Miss Lindsay's "Songs for Children," £34 (J. Wood); Pinsuti's "Sweet is the Wandering Breeze," £17 10s. (J. Wood); Bach's Preludes and Fugues, edited by Bennett, £41 6s. (Ashdown and Parry); Macfarren's "Fête d'Hiver," £18 12s.; Macfarren's "Golden Slumbers," £15 (B. Williams); Gavotte in B, £14 14s. (J. Wood); Westlake's *Lyra Studentium*, £88 9s. 6d. (Ashdown and Parry); Bennett's Symphony in G minor, £44 2s. (J. Wood); Overture, *Paradise and the Peri*, £30 (Augener); Benedict's *Undine*, £151 9s. (Cramer); Cusins' "Royal Wedding Serenata," £29 10s. (Cusins); *Gideon*, by the same composer, £66 12s. 6d. (Cramer); Master's "Rose of Salency," £31 4s. (Cramer); Smart's "Fishermaidens," £116 9s. (Ashdown and Parry); Bennett's "Remember now," £35 17s. 6d. (L. Cock); Bennett's "Now, my God, let, I beseech Thee," £26 13s. (ditto). The total realised over £2,000.

THE 143rd Anniversary Festival of the Royal Society of Musicians was held at St. James's Hall on Feb 10th, the Duke of Connaught and Strathearn presiding. His Royal Highness was supported by many noblemen and gentlemen interested in the welfare of the musical profession. The following eminent artists took part in the musical arrangements:—Mmes. Leonora Braham, Mary Cummings, and Mr Burgon (vocalists); Lady Benedict (pianoforte); Mr J. T. Carrodus (violin). The South London Choral Association, under the direction of Mr L. C. Venables, and the Band of the Grenadier Guards, under that of Mr D. Godfrey (by permission of Colonel Clive), also assisted. Master J. Carrodus and Mr Fountain Meen were the accompanists.

MR HENRY GADSBY'S cantata, *Columbus*, will be produced at the Crystal Palace on March 19th.

THE Norwich Festival will take place in the week beginning Oct. 10th. The Prince and Princess of Wales have consented to accept the office of Patrons and to honour the meeting by being present.

SOME of the friends of Mr John Ella are about to present a testimonial to him on his retirement from the Musical Union.

THE Festival of the Three Choirs will be held at Worcester this year in the week commencing September 4th. The orchestra is to be erected at the western end of the cathedral as in old time, and the seats are to be arranged longitudinally; by this means all objection to the use of the cathedral for such a purpose is obviated, if not removed. The festival will commence with a special service, with orchestral accompaniments, on the afternoon of Sunday, Sept. 3rd. The usual standard works, *Elijah* and *The Messiah*, are of course to be heard, and in addition Cherubini's Mass in D minor and Handel's *Jephtha*, with a new cantata by Mr A. J. Caldicott, *The Widow of Nain*, are promised.

WE greatly regret to have to announce the death of Edouard Marlois, which occurred on January 28. Born at Boulogne in 1847, he played the organ at the cathedral in that city at the early age of twelve. He became the pupil of M. Saint-Saëns, and was apappointed co-organist with him at the Madeleine in Paris at the age of seventeen. He wrote several pieces for the pianoforte, some songs, pieces for the violin and violoncello, and some organ music. At the time of his death he was engaged in writing a book on harmony, counterpoint, and fugue, which would have won for him the distinction his talents merited. His early death will be mourned by a large circle of friends and pupils.

ON January 30th, at his residence, Château de Linterpoort, near Malines, Belgium, Jacques Lemmens, husband of Mme Lemmens-Sherrington, aged 58. Friends, kindly accept this intimation.

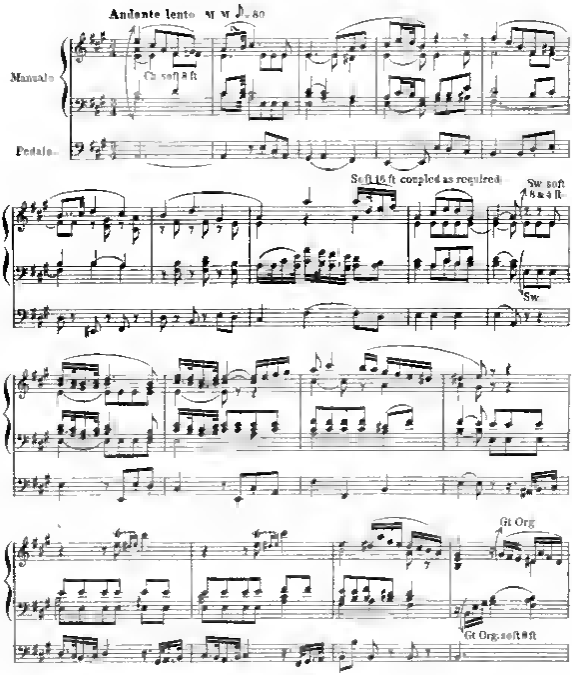
THE death, at Glasgow, of Mr F. C. Cooper, one of our most eminent violinists, is announced. An attack of acute bronchitis carried him off in three days.

ANDANTE IN A

for the Organ

by

HENRY SMART



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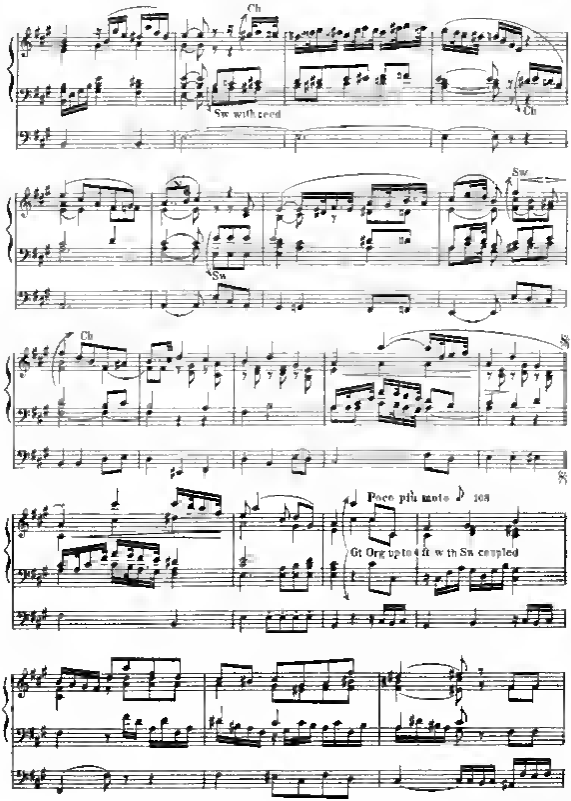
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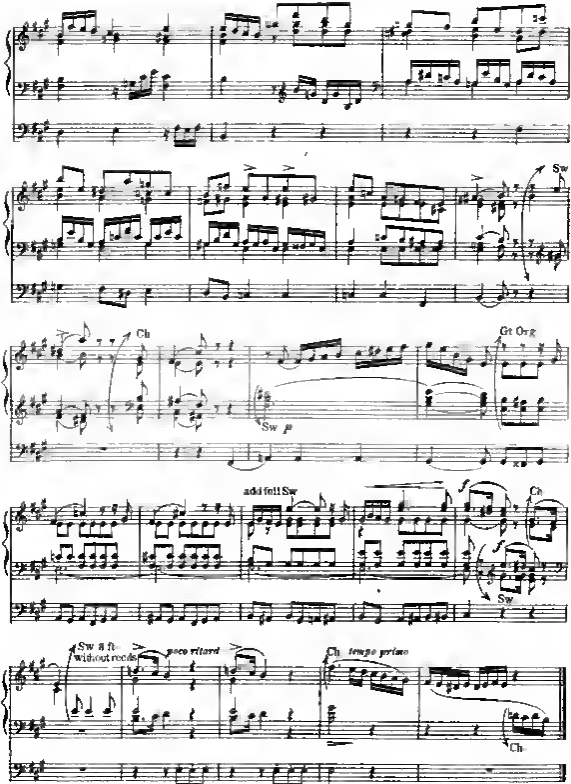
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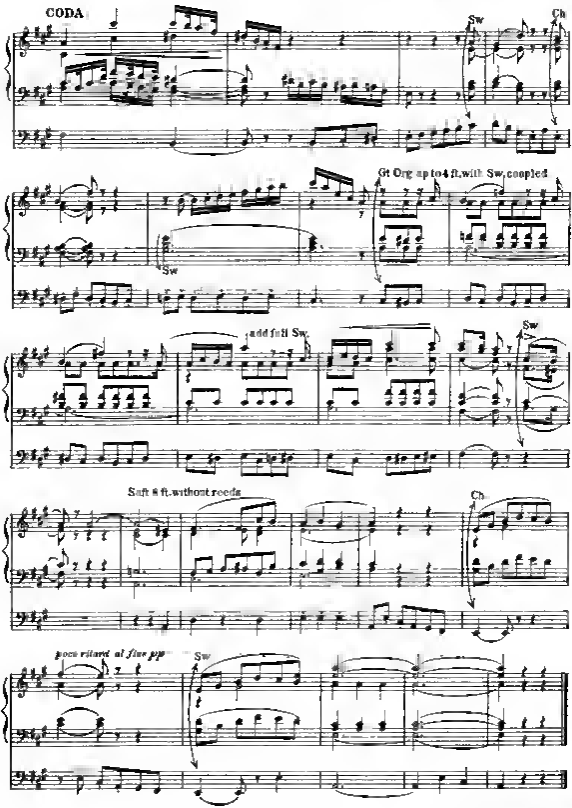
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APRIL 1, 1881.

OUR MUSIC PAGES.

The last song of the musician, like the final speech of the orator or the last page of the author, must always have an interest all its own, apart from its intrinsic merits, and this is more particularly true when, as in the case of Henry Smart's Andante, which enriches the music pages of our present number, the effort was made literally when the hand of death was upon its composer. Viewed merely as another contribution to English organ music from a pen which had already done good service to this special form of art, the Andante will hold its own in all time even among the gems in the same form—and several of them also, it may be remembered, in the same key—which Smart wrote, but, as his last composition it has a still higher claim on the interest of all who loved the man or his music. From the number of those who assembled to do honour to his memory at the recent concert promoted by the committee of the Memorial Fund, we have reason to believe that the publication of the Andante in our present number will be cordially welcomed by many of our subscribers and to all who can appreciate true melodic beauty and consummate finish of style the movement will be acceptable. In order to give the story of its inception and completion, we are enabled to state with authority that it was his last composition and was dictated to his amanuensis Mr. Thomas T. Bradbury. It was commenced on Friday, May 2nd, 1879, when Mr. Smart had already been ill for more than a week, what proved to be his last attack having commenced about the 22nd of April. The writing of the work took seven days, owing to the weakness of the composer, and it was finished on Saturday, May the 10th, when the MS. was at once taken by Mr. Bradbury to the publishers, Messrs. Augener and Co. Mr. Smart's own words about the music were: "I am more pleased with that Andante than with any I have ever written, and I shall not beat it again." On the 12th of June Dr. Clapton saw him, and on that day he went downstairs for the last time. He died on Sunday, July 6th, and was buried on the following Friday in Hampstead cemetery. This Andante, it may be well to add, was not composed as a movement of a sonata, although Mr. Smart had intended to write a sonata for his favourite instrument for Messrs. Augener. While it is, in the strict letter of the expression, a posthumous work, there is that in it which will carry to every listener the touch of a living hand, and its beauty and grace will give it a high place among its lamented author's compositions.

MUSICAL EXAMINATIONS.

When it was once said that "examinations are formidable even to the best prepared, for the greatest fool may ask more than the wisest man can answer," one of the objections to a system which has now almost become an integral part of the British constitution was at least put into sufficiently forcible language, and a serious drawback was suggested to what has become well nigh a rule without an exception. Half a century ago examinations were, as a matter of fact, confined to the learned professions, and even in these there were modes of entrance which under certain circumstances served to relieve the candidate from the unpleasant necessity of displaying his ignorance, and from courting the certainty of failure; but now all is changed. For the Bar the good old-fashioned plan of eating dinners and paying fees as a preliminary to donning the advocate's wig and gown has been ruthlessly set aside, and not only must the student really devote himself to the study of the law, but he must before he is admitted to any of the Inns either produce a proof that he has graduated in Arts at a university, or else must submit himself to a trial in the classics and other subjects. In the Civil Service again, where in the days when George the Third was king relationship to a statesman, although it might be of a doubtful character, was sufficient to secure a clerkship, if not a more exalted position, all is now "open to competition" until the fees of unsuccessful candidates form no inconsiderable addition to the national revenue. The changes made in the mode of admission of officers in the army and navy have been equally severe, and even in commercial houses, where formerly a junior was accepted on the understanding that he was fairly up to work, there is now a recognised and by no means light entrance examination to be passed. These things being so as regards the professions and occupations which are guarded by duly constituted authorities or by the scarcely less powerful motives of self-interest that actuate the heads of private establishments, it is not surprising to find that in musical circles the same fashion has been followed, until there seems to be no slight danger not merely of the creation of a superfluity of examinations, but of the elevation of the tests imposed above the standard which may legitimately be said to be required by the circumstances of the case.

Taking the latter point first, it is a significant fact that in the University intelligence of the 18th ult. there appeared an announcement that at the examination for the degree of Doctor of Music just held at Cambridge, the examiners, Professor G. A. Macfarren, Dr. Joseph Joachim, and Mr. E. Prout, reported that none of the candidates had been approved for the degree. As no one will assume for an instant that the papers set on this occasion differed in difficulty from those placed before the candidates at other examinations at the same University, it is probable that the candidates had miscalculated their strength and went down sadder if wiser men, but it is, we think, fairly open to question whether the time has not come for some assimilation of the tests put before the candidates by the universities in which the musical faculty exists. As regards the requirement of a successful passing of a preliminary examination in Arts—using that term in the ordinary university sense as implying the subjects of general education—the four universities which grant degrees in music—Oxford, Cambridge, Dublin, and London—now adopt a common practice, and it is no longer sufficient, as it formerly was at Oxford, for the holder of a musical degree to furnish no stronger evidence of proficiency in ordinary studies than a certificate from two friendly graduates. But when the entrance gate is reached there is, it is generally understood, a very marked difference in the character of the purely musical examinations, and men who would shrink from going up for the examination for the higher degree at Cambridge would feel far less hesitation in applying to Sir Frederick Ouseley at Oxford. As regards London, the criticisms which were offered to the syllabus of examination at the time when it was resolved by the senate to use the powers they possessed in this faculty have, we believe, received a certain justification in the manifest unwillingness of musicians to expose themselves to such tests as are offered at Burlington House. That a fairly high standard ought to be maintained no one will deny, but if it is unduly raised it can only result in the defeat of the object with which the examinations were established. Hence it is a point well

worthy of consideration whether some unity of system and relative equality of standard, without any adherence to a rigid uniformity, could not be adopted, and further, whether the slight levelling up which might be involved in some cases and the levelling down which would be necessary in others would not be an advantage.

Turning for a moment to the second point, as to the needless multiplication of examinations—and here we are referring more particularly to the elementary examinations of persons outside the ranks of recognised musical students—there seems now to be some danger of overdoing that which but a few years ago was not done at all. Not only have we provincial examinations conducted by the Society of Arts and by the Institution known as Trinity College, London, but the Royal Academy of Music has at last come to the front, and is doing its duty with an amount of zeal which, if it had only been displayed a few years ago, would probably have prevented the intrusion of other bodies into what it might logically have asserted to be its legitimate domain. Whether, now that the Academy has commenced to do this important work thoroughly and systematically, it would not be a graceful act for the Society of Arts and for Trinity College to retire from the scene, is a matter which it must be left to their respective committees to determine; but, as far as the public are concerned, it is obvious that no other certificate is likely to carry the weight which will everywhere be attached to that of the Royal Academy. That Professor Macfarren and his colleagues have at length resolved to perform a task which the growth of musical education in England has long demanded at their hands is a matter for congratulation, and much credit is due to the two societies which have virtually acted as pioneers in the path. Assuming, as we have a right to do, that both the Society of Arts and Trinity College merely undertook the work in the absence of any similar action on the part of the Academy, it would probably tend to simplify the matter if they now gave place to the older school, for the familiar adage anent the presence of too many cooks is as likely to receive a practical illustration in this as in any other field.

THE SPIRIT OF ITALIAN, FRENCH, AND GERMAN MUSIC

A LECTURE DELIVERED AT THE ROYAL INSTITUTION OF GREAT BRITAIN, IN THE LECTURE THEATRE OF THE SOUTH KENSINGTON MUSEUM, AT THE LONDON INSTITUTION, THE PHILOSOPHICAL SOCIETY OF EDINBURGH, ROYAL INSTITUTION OF MANCHESTER, ETC. ETC.

By E. Pauer.

In this lecture we have to treat of the spirit of the music which Italy, France and Germany have produced. Art derives its laws from nature; and only that art which carefully and completely follows out all the directions of nature, deserves to be called the highest and perfect art. That such art must have a universal influence is evident, in so far as the impressions which nature makes on the heart and intellect of mankind have the same general features, whether the people belong to the north or the south. "One touch of nature makes the whole world kin." But nature herself shows her beauties, wonders, and charms in different ways in the northern and southern countries; and we shall find that the geographical position of a country exercises no unimportant influence on the character of its musical productions.

The characteristic features of the inhabitants of a country—their religion, their social habits, their political institutions, their military life, and even the peculiarities of their language, all have an influence on their music. At first it may appear a somewhat far-fetched and overstrained idea to connect political institutions with the productions of musical art; but it will become clear that a free government exercises as much influence upon art in one direction as restriction and oppression exert in another. I propose in the first instance to glance briefly at the characteristic features of Italy. Italy possesses every feature which can excite the fancy of an artist. The air is mild and pure, the country's shores are washed by a sunny ocean, while majestic mountains, rising in the north, form a natural barrier against the cold transmontane gales. The beauty, the irresistible charm of nature likewise influence the people, and thus it happens that even the poorest and lowest Italian is endowed with an innate sense of the beautiful. The period of Italian history in which art and science "proudly flourished through the State" ended with the last centuries of the mediæval times. But even in their decline the Italian people retained their love for art; and if their musical productions show a lack of earnestness—if they play with the art—it cannot be denied that their light and sportive handling of forms is replete with taste and grace. A great characteristic of the Italian is a natural sense of form and sound, an ear and eye for tone and colour, for symmetry and beauty. This sense is innate with the Italians, and is to be met with in all classes of society, from the wealthiest Duca and Marchese down to the ragged lazzaroni or the lazy fishermen of Venice. Indeed, it may be said that artistic questions, which would in other countries interest few beyond the members of a learned institute, are in Italy so popular and so generally understood that they are talked about by the whole community.

Thus the success or failure of a new opera becomes an important topic of the day. To a certain degree, almost every Italian is a musician, painter, or poet; and Italy is especially the country of the improvvisatore. The talent and inclination to grasp the intellectual in a realistic, if not a sensuous form, is a general characteristic of all the Italians. The Italian is very frugal; the little he wants his bountiful clime gives with a liberal hand; and thus he is saved the trouble of working hard for his bread, which would be bitter bread for him if he earned it in the sweat of his brow. The luxuriant and fertile soil of Italy renders hard work no indispensable condition of life, and it is certain that the Italians are not a hard-working race. The *dolce far niente* of the Italians has become proverbial, and is particularly noticeable in the southern Italian towns.

Italy, again, is a Roman Catholic country, and nowhere else have the clergy been more anxious to use music as an accessory to the splendour and pomp of religious worship. The grand musical services of St Peter's, in Rome, have obtained world-wide celebrity; and the Italian sacred compositions, such as masses, graduales, offertorios, &c., are to be counted by thousands. But it is curious and interesting to observe how the different Italian towns cultivated the various branches of music. Italy is the home of an independent organised municipal system. Amongst its numerous towns sixty have more than 20,000 inhabitants, fifteen over 50,000, eight over 100,000, and Naples over 400,000. That these different towns exercised an immense influence upon the development of musical art, is shown by the names of the three principal schools—the Florentine, the Roman, and the Neapolitan. Indeed, if Rome can boast of having produced the finest specimens of sacred music, Florence has the credit of having invented the opera. Naples may point with pardonable pride to Alessandro Scarlatti, who did so much

to improve almost every branch of the art. Venice possessed the celebrated Antonio Lotti, and the famous patrician Marcello; while Bologna owed its well-known music-school to Paolo Colonna. Such a state of things could only result in a certain spirit of rivalry. But, for the progress of art, such rivalry and emulation are highly beneficial, as leading to exertion and productiveness; and it is very improbable that Italy would have made such progress in music as she did, or would have obtained such a lengthened and absolute supremacy, had Lombardy and Naples, Piedmont and Sicily, not been hostile to each other, and thus originated a rivalry and jealousy which expressed itself even in the musical art.

The Italian language is of all the European languages undoubtedly the best adapted to singing. Indeed we may say that the language itself is a kind of music. No other European language assimilates itself to, or amalgamates itself with the musical voice so easily and completely as the Italian; no other language allows the tone or voice to be produced with such absolute freedom. The soft, balmy Italian air seems redolent of song. The poet says truly—

> Bright are thy plains and lovely thy vales,
> Fragrant thy bowers and balmy thy gales.
> Forth from the dull prose of life let me roam;
> Give me sweet song, 'tis poetry's home,
> Gliding on sunbeams thro' her blue skies,
> Floating on odours, fading in sighs.

Singing is a popular amusement of the Italian people; and the numerous collections of Sicilian, Neapolitan, Roman, Tuscan, and other provincial songs prove that song may be considered an indispensable adornment of the Italian's life. But the assertion that Italy is the cradle of music is entirely incorrect. Up to the time of the great Palestrina, there was only one Italian composer, Costanzo Festa, who became celebrated, or rather influential. They were Hollanders and Germans who went to Italy and taught there. Counterpoint and the laws of harmony were introduced by Josquin du Prés, Ockeghem, Dufay, Orlando Lasso, Goudimel, and other foreigners. For this reason there is but little national characteristic life in the Italian compositions of the period before Palestrina. The Italian composers of all times have recognised the necessity of consulting the compass, nature, and speciality of the human voice. It is admitted that the human voice is the finest and most perfect of all instruments, and that the greatest praise an instrumental performer can receive, consists in being told that he made his instrument sing or speak. The average Italian has also a very flexible voice, and one of great compass. Thus Mozart writes to his sister, 'that he heard at Parma the famous Signora Bastardella, who had not only a very fine voice, but also one of extraordinary flexibility and of incredible compass.' But this admiration for the mere voice led the Italians too far. As soon as the so-called "Aria di bravura" had been invented, the supremacy of the singers over instrumentalists was declared; and it may safely be asserted that where singers are the judges and umpires, the beauty, truth and dignity of the art are in danger. All great composers have complained that they are compelled to sacrifice dramatic truth, correct rules, and the unity of their works merely to please the whims of singers, who do not in the least care for the musical work as such, and consider it simply as a vehicle for showing their own cleverness as executants. The effect of this undue consideration of the singer in the Italian music is clearly to be recognised in the Italian Aria, the prelude of which is but an anticipation of the melody which is elaborated in a more charming and effective manner by the voice. The accompaniments are of the simplest kind. Indeed, Richard Wagner said a very true thing when he declared that the orchestral treatment resembles a 'big guitar.'

Every town in Italy, even to the smallest, has its opera house, and it may be mentioned as a curious circumstance, that not long ago an English correspondent informed us, that in a small town of only 2,500 inhabitants, a new opera-house was opened which could accommodate 1,000 persons. But the Italian public is not satisfied with the repetition of well-known operas. Something new must be offered at short intervals, and the consequent haste with which Italian composers have to write is well illustrated in a letter of the late Dr. Hauptmann, the eminent Leipzig Cantor, who writes from Rome: "They (the Italian composers) begin to write an opera four weeks before its first representation. To give you an example, I may tell you that Pacini, on the very night of the first representation of his opera *Fidanzata* ("The Betrothed"), left for Milan, where in three weeks he has to produce a new opera, and he is to write another new one in Parma; and of neither of these has a single note yet been written." How crude, how slightly constructed such a work must be may be imagined. Not every one is endowed with the exceptional genius of a Mozart or a Handel, who could produce such works as *Don Giovanni* or the *Messiah* in less time than it would take an experienced copyist to copy the original score.

The great weakness of the Italian operatic works consists principally in the lamentable want of characteristic expression. The same material is applied in the same manner for *Lucia di Lammermoor*, *Lucrezia Borgia*, Elvira in the *Puritani*, *Maria di Rohan*, and so on. Could a better example be given of the indescribable indifference of an Italian composer with respect to operas than the fact that we find the overture to Rossini's *Barbiere di Siviglia* used in three other operas by the same maestro? Another source of weakness is the introduction of bravura passages in situations where they are sadly out of place, and mostly in direct contradiction with the words of the aria. With regard to the instrumentation, the most important adjunct and accessory to the delineation of the dramatic life, the Italian manner is, with a few exceptions of Rossini, Bellini, and Verdi, utterly inadequate, and therefore unsatisfactory. But let us turn to the brighter side of the picture and confess that the Italian music may boast pre-eminence in many points in which French and German music are deficient. I would first of all draw attention to the thoroughly vocal construction of the Italian melodies, then to the broad and easy flow, the freshness, and vigour of Italian music, and not less also the clearness and precision with which the pieces are constructed. Italians are born opera writers—Germans are not. With an Italian the idea of composition is synonymous with writing operas. Rossini said: "The Germans begin generally with instrumental music, which renders it difficult for them to subject themselves later to the conditions of vocal music. They find it not easy to become simple, whilst it is difficult for the Italians not to become trivial."

It might be said that the Italians in their music retain more spontaneous, natural expression than the Germans; but their musical art always remains a mere medium for entertainment and a method of affording a certain degree of excitement. Indeed, taking it as a whole, the more modern Italian music as an art has remained undeveloped; it resembles a handsome person whom nature has endowed with outward charms and beauties, who at first excites our admiration and sympathy, but of whom we get tired on discovering a lack of education and an absence of that intellectual refinement which alone can

render admiration profound and lasting. Such beauty we admire for its own sake alone.

That the Italian music possesses all the essentials of a perfect work of art, no one has shown more completely than Mozart in his *Don Giovanni* and *Nozze di Figaro*. He reached the highest point of perfection which can be developed in Italian opera, but it may be observed that he broke through the national prejudices and habits, and infused the perfection of Italian *form* with an *intellectuality* and a wealth which native Italian composers before and in his time could not exhibit in their works. It is very doubtful whether Rossini could have written a *Barbiere di Seviglia* had not *Don Giovanni* and *Nozze di Figaro* been in existence. Every one who is anxious to study the nature and charm of melody, of simple yet well constructed song, every one who desires to learn how to write for the human voice, and to write clearly and brightly, will turn with advantage to the Italian models. The spirit of the purely Italian music is more a natural than an intellectual one. Music is in Italy considered a *spontaneous* and *passing pleasure*, while the more earnest and quiet German looks upon it as a *serious art*; and if any anecdote can be called characteristic of the manner of Italian opera writing it is certainly the following story told by Rossini of an "Aria di sorbetto," which means the aria sung by the second or third singer during the performance of which the public was accustomed to eat ices—in Italian, *sorbetto*. Rossini says: "I once encountered in an opera, *Ciro in Babilonia*, a horrid *seconda donna*, who was not only ugly beyond all endurance, but had also an execrable voice. After having examined her voice most carefully, I found that she had one solitary note, the B flat, which was acceptable, and even sounded agreeably. I accordingly wrote an aria for her, in which she had nothing else but this one note to sing. By giving all the interesting matter to the orchestra, I succeeded in producing a pleasing piece; the aria had a great success, and my very monotonous singer was made completely happy."

Judging from the tendency of our modern or present works of musical art, and considering the preponderating influence of German music in every country, we may fairly come to the conclusion that the golden days of Italian music are past. The present Italian opera houses procure their singers almost wholly from France, England, America, and Germany; and a singular lack of distinctive style, of earnestness of purpose, and of true originality, are the leading features of the Italian music of the present. Of course there are exceptions (Verdi, Boito), but only such exceptions as may be said to prove the rule.

(*To be continued.*)

THE LATE CHEVALIER LEMMENS.*

THE artistic merits and the earnest life-work of the late Chevalier Lemmens, whose death we briefly announced in our last issue, are so strongly entitled to notice in a paper which numbers musicians of all nationalities among its readers, that we need offer no apology for placing on record a few facts as to his career. Born on January 3rd, 1823, at Zoerle-parwys, in the province of Antwerp, Jacques Nicholas Lemmens was the son of Alderman Lemmens, of that place, and belonged to a family well known in the country where he, too, subsequently became one of the chief landowners. At a very early age he gave evidence not only of strong musical taste but of musical talent, and when eleven years old he became a pupil of the organist of Diest, Van der Broeck. His first serious essay in composition took the form of some slight orchestral works for the church of his native village, and his extempore playing on the organ at Zoerle won the praise of connoisseurs. His exceptional ability gained for him the notice of M. Henri de Brouckere, then Governor of the Province of Anvers, at whose suggestion he was admitted to the national Conservatoire at Brussels, with which in after years his name was so honourably associated. During two years of his student days, when, owing to his father's illness, he was absent from the Conservatoire, he filled the office of organist of the cathedral of Saint Sulpice at Diest, but on his return he worked with redoubled vigour, and became a favourite pupil of the illustrious director Fétis, with whom he studied harmony and counterpoint. His musical education was completed in the truest sense of the word, for he not only devoted himself to the organ, but worked steadily in all branches of composition, while at the same time he took advantage of the opportunities afforded him of acquainting himself with the literature and history of music. His constant intercourse with the Superior and Professors of the Theological College of Malines served to quicken his intellectual powers, and, as with Mendelssohn, so with Lemmens, he was a musician and something more, and the benefit of this general culture was seen in his works and in his success through life. In the Conservatoire the young student was one of the most indefatigable disciples of M. Fétis, and it was no unusual thing for him to give from twelve to fifteen hours out of the twenty-four to the reading and analysis of the master works of all schools. Having taken some of the highest distinctions in the Conservatoire, he was sent to Germany to study the organ under Hesse, his expenses being franked by the Government, and on his return he was appointed Professor of the Organ, on the nomination of M. Fétis, whose recognition of his pupil's achievements was as generous as it was enthusiastic. His work at Brussels virtually resulted in the formation of a new organ school, and but few eminent Continental players failed to secure the benefit of his teaching and counsel. His method was adopted at the Conservatoires of Paris and Madrid, and its merits are now universally acknowledged. When M. Lemmens resigned his professorship in order to reside in England with his wife, Miss Sherrington, his departure from his native country was made the occasion of many flattering expressions, not only in the columns of the local press, but from the most noteworthy of his contemporaries. As a composer M. Lemmens wrote much and well, and it is no exaggeration to say that his compositions for the organ are known and played all over the world. His works are remarkable for the elegance of their style and the grandeur of their forms, and his fugues give ample evidence of a master hand. As a player, M. Lemmens was so well known in this country that it is needless to say more than that the willing testimony to his ability, which has been given on more than one occasion by Mr. Best and other masters of the instrument, was richly deserved. He was *par excellence* a "Catholic organist," using that term as implying a complete sympathy with the office-music of the Roman Church; and not the least of the services which he rendered to his co-religionists was the establishment of a college at Malines for the training of organists under the authority of the Belgian bishops and clergy. Many of his works were written specially for church use. He died on January 30th, at the Château de Linterpoort, near Malines.

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FESTIVAL ECHOES FROM EDINBURGH.

(FROM A CORRESPONDENT.)

A FEW notes of the Edinburgh Orchestral Festival, which took place last month with fully its usual brilliancy, will doubtless be interesting to those who have taken note of Sir Herbert Oakeley's efforts to popularise classical music north of the Tweed. The Reid Concert, since the accession of Sir Herbert to the music chair in our University, has always been of high excellence, and this, with the two supplementary concerts which he soon added to the original performance, has given such an impetus to the public taste, that many other orchestral concerts are well supported each season. While, however, the Festival no longer stands alone, the engagement of Mr. Hallé's orchestra—partly owing to its fulness, and partly to the efficiency which it has attained by constant practice—gives Sir Herbert Oakeley's three programmes an interest altogether unique. The first concert, on Friday evening the 11th of February, was specially attractive to musicians, as it included a splendid performance of Schumann's D minor Symphony. The vocalist, Mlle. Breidenstein, concert singer to the King of Saxony, proved—as was to be expected of one of Liszt's pupils—a most thoroughly competent singer. Her rendering of two orchestral scenas—"Dich theure Halle," by Wagner at Saturday's concert, and "Unglückselige," by Mendelssohn, at the "Reid"—was admirable; and the pathos and brilliancy of her *lieder* singing, coupled with an intelligent appreciation of the poetry as well as the music of her songs, showed training in a good school. Her voice is a pure high soprano. "Die junge Nonne," was especially delightful at the first concert; and "Er ist gekommen," by Franz, and a lovely "Spring Song," by Fischner in the Saturday's concert, were rapturously encored. It is almost superfluous to praise the beautiful voice and good Italian style of the other vocalist, Mr. Maas, the rising English tenor. It was probably to enable him to show his capacity as an operatic singer that some of the vocal numbers introduced in the programme were less classical than we have been accustomed to hear at these concerts, where the German "Musik-fest" standard seems adopted, admitting, as a rule, merely the highest style of music throughout. Thus Donizetti and Verdi were represented—by "Fra poco," deliciously sung by Mr. Maas, and "Ah si ben mio," from *Trovatore*. An encore from *Rigoletto* to the second song seemed, however, to be most thoroughly appreciated by the audience, an honour which was perhaps due in part to the delicate accompaniment on the piano of Mr. Hallé; whereas in "Fra poco" the orchestral accompaniment was felt to be too loud, and would have overpowered many voices. This was even more apparent in a passionate and beautiful rendering of Byron's words, "Farewell, if ever fondest prayer," the music by Sir Herbert Oakeley, at the Reid Concert. Of course any such tendency to overpower the voice is increased when the members of the orchestra are reading unfamiliar music; but that they are able to accompany *sotto voce* was proved by the extreme delicacy they attained when Mr. Hallé was playing Mendelssohn's and Mozart's concertos. If we ventured to criticise anything in the performance of Mr. Hallé's orchestra, it would be to regret that in accompanying they should always play *espressivo*; they do not sufficiently consider the voice, far less do they make it the first thought, as some Italian conductors cause their bands to do. Otherwise, the audience could only listen with admiring delight to the beautiful interpretation of every number of the programmes, from the sublime works of Beethoven or Schumann to the "airy nothings" of [illegible], full of grace and piquancy, of Delibes. His orchestral pieces from *Sylvia* were evidently much enjoyed at the Reid concert, as they are whenever they are played. On the Saturday morning the symphony was Haydn in E flat; Mendelssohn's "Calm Sea" had an exquisite rendering, as had Mozart's charming and too seldom heard concerto in E flat, with Mr. Hallé at the pianoforte. The hall was crowded at all the concerts, but the audience at the Reid concert proper, on Monday evening, was overflowing. General Reid's portrait smiled benignantly from among the leaves and flowers of the decorated hall on the brilliant assemblage whose presence was due to his happy idea of founding an annual concert. His music was duly performed, the audience standing, as usual, during the march. Later on, Spohr's Violin Concerto, No. 12, played in fine style by Mme. Norman-Néruda, fairly brought down the house. Her playing, as usual, left nothing to be desired; there is in it a feminine grace and sweet witchery all her own, in addition to the still higher qualities which she shares with other great violinists. Beethoven's ever glorious Seventh Symphony was the leading piece at the "Reid." A pianoforte concerto, by Goetz, was nearly as long; had it not been very interesting its length would have made it rather tedious, even to the lovers of classical music, as probably it was to many who were not musical enough to follow it with the full attention it required. The analytical programme was a useful guide to its chief features. A gay and dashing "Troubadour's Song," by Sir Herbert, was sung with such spirit and fire by Mr. Maas as to elicit, even at a very late hour, a vehement encore; but the song is very effective and at the same time easy enough to be within the reach of all male amateurs. The march from *Tannhäuser* concluded the Festival, on which Sir Herbert Oakeley deserves to be congratulated, no pains having been spared to render it both delightful in itself and a means of spreading a taste and feeling for fine music among the citizens and students of the University. Besides the fourth year students, who were invited to the Reid Concert, numbers of the more musical students received invitations to the other two concerts, and were evidently among the most intelligent and interested of the audience.

NOTES FROM FLORENCE.

IN musical matters Florence has been for years far behind other cities in Italy, but it is satisfactory to notice that the winter season, which is now drawing to a close, shows decided progress, at least so far as instrumental music is concerned. Not only has the Società Orchestrale given the usual six excellent concerts, but thanks to the efforts of Signori Buonamici, Sbolci, and Chiostri, the merits of chamber music have been vindicated by two series of most successful "Matinées musicales."

Sig. Buonamici is one of the most distinguished pupils of Dr. von Bülow, and is the pianist *par excellence* of Florence, where his exquisite style, the thoroughness of his classical training, his truly artistic nature, his laudable efforts as conductor of the Cherubini Society, and his genial manners have made him a universal favourite; Sig. Sbolci is the conductor of the Società Orchestrale, and an eminent violoncellist; and Sig. Chiostri is an old familiar friend to all those who have heard out of Italy the celebrated Florentine Quartet, of which for many years he was a most distinguished member. These three artists, who are assisted by two younger men, Signori Ciappi and Faini, would adorn any concert room; and it is to be regretted that men like Signori Buonamici and Sbolci do not allow their lights to shine beyond the borders of Italy, we might almost say beyond the walls of Florence.

The programmes of these admirable concerts consisted chiefly of works whose beauty never grows old, viz., of Haydn, Mozart, Beethoven, Mendelssohn, and Schumann; and the programme of the first concert included Mr. A. C. Mackenzie's quartet for pianoforte and stringed instruments, Op. 11. This composition fully confirms the extremely favourable impression gathered from Mr. Mackenzie's first Scotch Rhapsody. In some parts it is decidedly built on Wagner, in others, if I mistake not, on Schumann. There is a good deal of very effective dramatic colouring, and throughout it reveals that pleasing freshness of style, that vigour of attack, and above all that skilful treatment, which are only to be acquired by sound artistic training, such as Mr. Mackenzie has undoubtedly had. It need not be added that the rendering was unexceptionable, and that the work elicited warm and genuine applause.

Florence prides herself on a certain reputation of bringing out for the stage, and testing the merits of, young artists, and this has certainly been exemplified this winter, there being no less than three young artists who, having made a successful *début* in Florence, are, rightly or wrongly, already reported to have been engaged for London. The first of them is Mlle. Nevada, a youthful American, who has been trained in Vienna under Marchesi. She made her *début* in Florence in *Sonnambula*, and for three consecutive months created an extraordinary sensation. Her voice, at least at present, is not very powerful or rich, but she has remarkable facility of execution, particularly in the

upper and highest notes, and her simple and unaffected style is enhanced by her extremely youthful, almost childish, appearance, and therein lies probably the secret of her enormous success. She also appeared in *Lucia*, but it was plain that for this part she decidedly lacks power and that dramatic passion which, moreover, is not to be expected in one still in her teens. Yet there is no doubt that, with great study and care in managing and not overstraining her voice, she will in time become a great artist.

Another promising artist is Mlle. Emily Warnots, a Belgian, trained in Milan, who appeared not only at one of the concerts of the Società Orchestrale, but also in the *Puritani*. She has over Mlle. Nevada the advantage of years, and her finished training redounds greatly to the credit of her master. It remains to be seen whether her voice is capable of the development necessary for a really successful career on the stage.

The third artist is Mr. George Sweet, a young American baritone trained in Italy, who appeared both in Marchetti's *Ruy Blas* and in *Favorita*, and in both operas achieved considerable success. His voice is admirably trained, is flexible, rich, and sympathetic, and his acting shows dramatic talent; but though he has certainly a future before him, it may be doubted whether his voice is as yet sufficiently powerful to fill a large theatre.

This rapid sketch will suffice to show not only the decidedly international character of the artists now-a-days trained in Italy, but also the excellent opportunities which are afforded to comparative beginners for testing their powers as dramatic singers, before they venture out of Italy. Certainly operas like *Sonnambula*, *Puritani*, *Favorita* are far from being an absolute criterion, and a Florentine audience is very indulgent, so that success on the stage in Florence does not necessarily mean success in Paris and London, where young and unknown artists encounter the full force of the competition, and often also of the jealousy of artists vastly superior, experienced, and of world-wide fame. But it is nevertheless interesting and pleasing to witness their first public efforts, and to watch their future career; for in their profession, as in every other, "Il n'y a que le premier pas qui coûte."

C. P. S.

MUSIC AT MELBOURNE, AUSTRALIA.

(FROM A CORRESPONDENT.)

MELBOURNE, *Dec.*, 1880.

The opening of the Exhibition has been the principal event of the season. A large chorus and orchestra were assembled, together with Mme. Simonsen, Mrs. Cutter, Mr. Beaumont, and Mr. Verdi as principal vocalists, to perform the inaugural cantata with very satisfactory result. The composition is by Mr. Caron, a resident professor of the violin, and was chosen from among a large number submitted to competition. It is only fair to say that several composers who are capable musicians did not enter into competition, as they had some suspicion that the works would not be examined by competent judges. The prize work itself is very unequal, and is principally marked by inexperience in vocal writing. The instrumentation is clever and effective, and there is a final fugue which is far superior as a composition to any other number; but the counter-subject is identical with that of Cherubini's chromatic fugue in his "Treatise on Counterpoint and Fugue," and the subject an evident imitation of Cherubini's counter-subject, a circumstance which detracts from the merit it would otherwise have as an original composition. Considerable impetus has been given to the study of and taste for music during the last twelve months by the arrival of several pianoforte *virtuosi*, among whom stand out prominently Mme. Carlotta Tasca and M. Henri Ketten. Mme. Tasca on her first appearance in Melbourne was welcomed with such enthusiasm as led her to remain here for a time, and she has since given many concerts of a high order, introducing classical compositions hitherto unknown to the Australian audiences, and raising considerably the standard of musical taste. M. Ketten's exceptional performances created quite a *furore* in musical circles. An executant of much power and culture, he is one of those artists who impress with their own individuality everything they interpret, in contra-distinction to the higher order of performers who strive simply to reproduce the intentions of the composers, and are content to sink their own personality. He is now travelling in New Zealand, where he has met with indifferent success, a fact which is scarcely matter for surprise, as the New Zealanders have at present only arrived at that point in art at which opera bouffe and Christy minstrel performances are the most highly appreciated. A Mlle. Charbonnet, pupil of the Paris Conservatoire, is resident here, and is a fairly good pianist, possessing neat execution, particularly in the right hand, but lacking power. Her reading of classical works is immature, and inclining too much to let facile fingering take the place of intellectual conception. M. Kowalski, another Parisian pianist of the same school (announced as "the great pianist and composer"), is at present in Melbourne for the purpose of playing on the pianos of the firm of Philippe Herz & Cie. in the Exhibition. In the lighter school of pianoforte bravura playing he is at his best, but his performances of classical music, particularly of Beethoven, have been lamentable failures. His compositions consist mostly of transcriptions from popular operas, in a style with which we are all familiar, and flimsy productions in the form of marches, galops, &c. On one occasion two pieces of vocal concerted music from his pen were given in the Roman Catholic cathedral, and were chiefly noticeable for crude modulations, and a profusion of consecutive fifths and octaves. Since the opening of the Exhibition pianoforte recitals on the various instruments exhibited have been the order of the day, and have proved most attractive, large audiences assembling. The acoustic properties of the building are very bad.

Much dissatisfaction prevails at present among exhibitors of pianos, in consequence of the appointment of a jury which is an eminently unsatisfactory one, particularly to British exhibitors. The majority of its members are foreigners, few have any practical knowledge of the mechanism of the piano, and many are known to be prejudiced in favour of a particular firm. Of late no important concerts have been given, the Exhibition monopolising the public attention.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *March* 21*st*.

PARIS, and indeed all France, celebrated the birthday of Victor Hugo, the 27th of February, with the utmost enthusiasm. In addition to all other attractions, two concerts were given for the benefit of the poor of Paris—one at the Trocadéro in the afternoon, and the other at the Conservatoire in the evening. At the Trocadéro, Mlle. Krauss sang "Patria," by Victor Hugo, to Beethoven's music; M. Melchisedec sang "Souvenirs de la Vieille Guerre," by the same; M. Faure gave "Le Crucifix," and M. Boudouresque, "Extase;" the words in both cases having been written by the poet. There was an immense audience at both concerts, and the receipts were enormous. At the Conservatoire the orchestra was conducted by M. Pasdeloup, and the larger portion of the programme was devoted to Victor Hugo. On Sunday, the 6th inst., Berlioz' *Damnation of Faust* was given at the Cirque d'Hiver; M. Pasdeloup conducted, and the solos were rendered by MM. Léon Achard, Lauwers, and Mlle. Caron. The work was repeated for the 29th and last time on Sunday, the 20th inst. On the 10th a grand concert was given at the house of Gen. Bataille. Mme. Bataille sang the air from *Semiramide*, M. Bosquin gave some selections from *Festin d'Alexandre*, and an amateur, M. Lablache, surprised every one by his wonderful execution of the airs in *Don Pasquale*.

M. Vaucorbeil has fixed the 30th of March for the first representation of *Tribut de Zamora*. *Aida* and *L'Africaine* have been given every week, with Mmes. Krauss and Montalba alternately in the title-rôles.

M. Ambroise Thomas has returned from Nice, and has resumed his duties at the Conservatoire.

On the 3rd of April, M. Pasdeloup will bring out at the Cirque d'Hiver the *Argonautes* by Mlle. Holmes. The chorus is rehearsing under his direction, and the rôles of Jason and Medea will be taken by Mlle. Richard and M. Dereims.

MM. Armand Silvestre and Léonce Détroyat have just finished the book of a grand opera in five acts, entitled *Inès de Castro*. M. Saint-Saëns will write the music, and it is probable that it will be produced at the Grand Opera in 1883.

The tenor Mierzwinski has signed an engagement with the Opera at Madrid. The impresario Rovers came expressly to Paris, and in addition to permanence offered him 12,000 francs a month the first year, and 15,000 francs a month the second. M. Mierzwinski will go first to Covent Garden, London, for the season, where he will sing in *William Tell*, *Aïda*, *Lucia*, and *Les Huguenots*.

MUSIC IN NORTH GERMANY.

LEIPZIG, *March 18th*, 1881.

I HAVE previously taken occasion to direct the attention of your readers to the fact that our town, in addition to the warm encouragement extended to art, possesses at the present time a private society, which, as the *Berliner Blätter* and other newspapers a short time ago emphatically remarked, has gradually won such importance that it has become a point of honour with all artists who come in contact with Leipzig to attend its meetings. On the recent celebration of its tenth anniversary articles have appeared in most of the more prominent newspapers, and Hallberger's journal, *Ueber Land und Meer*, having a circulation of over 300,000 copies, English and German, produced a large picture, especially valuable as containing in a collected form faithful portraits of some thirty of the most important artists who distinguished themselves by their performances. Among them are Frau Wilt, Annette Essipoff, Frau Sucher, Proska, La Mara, Sarasate, Reinecke, Gura, Theodor Kirchner, Frau von Holstein, Nessler, Klengel, besides the first representatives of music, the conductors, the chiefs of the great publishing firms, and the principal critics.

In the course of the year just passed the afternoon meetings of the Society were usually attended by more than 300 strangers and foreigners, friends of art and artists. Among those who participated in the performances were the excellent pianoforte players Wieniawski, von Pachmann from Odessa, Reinecke, Rosowitz from New York, Treiber, Eibenschütz, Miss Bartlett, Fräulein Vermeulen from Amsterdam, Fräulein Emery from Czernowitz, Fräulein Röntgen, the violinists Herold from Paris, Hoeck from Nizza, Amanda Maier from Gothenburg, Berthe Haft from Vienna; the violoncellists Ad. Fischer from Paris, Schröder and Klengel; the Chamber and Court Opera Singers Frau Wilt, Fräulein Schreiber, Fräulein Riegler, Frau Ellmenreich; the tenor singers Ehrlich from Vienna, Lederer and Broulik, besides many other young and promising musicians.

Our meetings were equally rich in novelties. We heard scenes from new operas by Hentschel (Melusine), Hofmann (Armin), St. Saëns (Dalila), Nessler (Rattenfänger von Hameln), Umlauft (a very talented scholar on Mozart foundation at Frankfort), Buecker in Königsberg (Hubert ed), and Zopff (Constantine the Great); chamber music or concertos by Bargiel, Brahms, Raff, Ries, Huber, Klengel, Viotti, Seb. Bach, Ph. Em. Bach, Reinecke, Liszt, Berlioz; ensemble songs by Nessler, Gelhker, Reinecke, Zopff. By the last named author we had an Elegie auf Zion (which caused a great sensation when introduced by Frau Wilt at the Silesian Musikfest), choruses to Hamburg's clever Satyric drama "Proteus," and an evening picture from the Bard Ossian in solo quintet.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *March* 12, 1881.

AFTER a short interval concerts have been following each other with great rapidity, and the place is the *corpus vile* in nearly every case. Each day has its piano concert, and each concert its portion of free tickets, and the distributor must regard it as a great favour if the receiver uses the "present." In the past week particularly piano-playing became quite a calamity; three times the same concerto by Chopin was to be heard, and, of course, according to the performers' friends, each time it had never been better played. Concerts with orchestra we had but two: the sixth Philharmonic and a concert for the benefit of the Deutsche Schulverein, with the help of the Philharmonics again. In the former the programme was composed of three numbers: a symphony in A by Haydn, the piano concerto in E minor by Chopin, and Schumann's symphony in C. The work by Haydn was performed for the first time here, and received with great applause. The first and last movements are fresh, the andante and concertante full of charm, and the minuet is in the composer's most characteristic style, the trio a solo for the oboe with a pastoral melody. (The orchestral parts are published by Simrock, No. 30). It is the last of the six symphonies composed for La loge Olympique in Paris in 1786. Herr Carl Heymann played the concerto excellently, and was unanimously called about five or six times. The second concert was opened with Beethoven's overture *König Stephan*, followed by his piano concerto in G, performed in the most refined style by Herr von Bülow, who afterwards conducted his Ballade for orchestra, "Des Sängers Fluch," which met with a most cordial reception. The concert finished with a new symphony by Anton Bruckner, the esteemed Hoforganist. It is his sixth work of the kind, and the audience did not spare its applause. There are many parts in it full of genial invention, and the orchestral colouring is admirable. It only needs unity of design and more gradual development, the richness of ideas being literally overflowing. The execution under Herr Hans Richter's conductorship was most careful. The Beethoven evening of Herr von Bülow was followed by a Liszt evening, when this great apostle of the abbé played a number of his compositions, and among them the sonata dedicated to Schumann, the second Ballade, the legend, "Saint François de Paula marchant sur les flots," some études, and many other smaller pieces, of which he repeated three or four, and, as an encore, a Rhapsodie. Every number he played from memory, and with such force and sympathy that even a two hours' programme from one author did not overtax the listener. The Bösendorfer was filled with a fashionable audience, and the applause was enthusiastic. With the last note von Bülow summoned the hearers to a Hoch! on Liszt, in which all joined with acclamation. The second concert of the Singakademie was filled with choruses by Lotti, Hans Leo Hasler, Robert Franz, Gade, Schumann, and Schubert, and the solo with the chorus of Furies from Gluck's *Orfeo*. Herr Walter, from the Hofoper, gave his third and last evening, devoted only to Schubert, the accompaniment and some solos on the piano in the clever hands of Herr Professor Epstein. In the fourth concert of the Musikverein the whole music to *Faust*, by Schumann, will be performed. But it is time to pass over to the opera, which offers us, strange to say, two interesting novelties. We have heard, within the last few days, the oldest opera in the repertoire of the Hofoper, a comic opera in one act, namely, *Der betrogene Kadi* (*le Cadi dupé*), composed in 1761 by Gluck, and performed in the same year in Vienna in the court theatre. We know that Count Durazzo, the then director of the opera, received from Paris, by Favard, the famous actor, French librettos for operettas, which were set to music in Vienna, or others, already composed, refreshed with "airs nouveaux." Favard sent also such a Singspiel by Monsigny, the words by Lemonier. Gluck took the libretto, and wrote new music to it. The score was discovered in Hamburg by T. Fuchs, now Kapellmeister in our Hofoper, who re-touched it, the words and dialogue being newly written by Fritz Krastel, Hofschauspieler. Two pieces Fuchs took from Gluck's *Pilgrime von Mekka*, a similar operetta, which he afterwards enlarged to a real comic opera in three acts, very often performed. The action, after the manner of the "Arabian Nights," shows a cadi, deceived by Zelmire, a fine girl whom he wishes to marry, and who pretends to be the daughter of a dyer, who really had such an one in his house. Omar, the father, is fetched, the marriage contract signed by payment of a great sum, and when the girl appears, the cadi recognises his stupidity, returns repenting to his neglected wife (Fatima), while Zelmire marries Nuradin. Omega, the dyer's daughter, was allotted by the composer one of the best parts in the work, but the other characters also are well provided with fine airs and duets. The operetta as a whole is an amusing little piece, and the spectacle of the serious Chevalier de Gluck composing in such a form is not the least interesting feature of the revival. The opera was very well pu-

formed by the ladies Kupfer (Fatima), Braga (Zelmire), Bauer (Omega), and Herren Meyerhofer (Kadi), Schittenhelm (Nureddin), and Lay (Omar), and will, no doubt, make the round on many stages, particularly on smaller ones, where it will be still more appropriate than in a vast house like our Hofoper. After Gluck followed, as a sort of Zwischenact, Schubert's delicious ballet music in *Rosamunde*, and then a new ballet by Frappart called 'In Versailles,' the music by Franz Doppler, of the Hofoper. The piece is fitted as a lyric choreographic picture from the time Louis XIV., presenting the park in Versailles, a great cortége of courtiers bringing their homage to Monsieur (Philippe of Anjou), brother of the king. The whole was an experiment to intersperse a ballet with songs, chorus, and a violin piece (air from "The Emperor Leopold I.") played in unison by eight little boys from the Conservatoire. The ballet was tastefully arranged, and gave great pleasure. The other interesting evening was the performance of Weber's *Oberon*, after a two years' rest, with, for the first time, recitatives by F. Wüllner, the court kapellmeister in Dresden. They harmonise well with the original pieces, upon the motives of which they are built; however, they are, on the whole, too long, particularly in the third act. The new director, Herr Wilhelm Jahn, conducted for the first time, and the orchestra was in splendid form. The director is an excellent conductor. On the third repetition 'Rezia' was sung by Frau Pauline Lucca, and a first-rate Rezia it was, dramatic and full of feeling. Gounod's *Jean de Nivelles* is now fixed for the 24th of the present month. Of the many Gäste I shall speak next time. Next Thursday (16th) we shall hear *Don Juan*, and a better choice could not have been made, as it is just the day when Mozart, a hundred years ago, at nine o'clock in the morning, arrived in Vienna, destined henceforth to be his residence until his death.

The following were the operas performed from February 12th to March 12th: *Hugenotten, Postillon von Lonjumeau* and *Der Schauspieldirector, Don Pasquale, Tannhäuser, Barbier von Sevilla* (twice), *Lorely* (fragment, and a ballet), *Don Juan, Hochzeit des Figaro, Violetta* (*La Traviata*) (twice), *Oberon* (first time with recitatives by Wüllner, three times), *Freischütz, Königin von Saba, Fidelio, Regimentstochter, Aïda, Der betrogene Kadi* (and the ballet, 'In Versailles, 1661,' twice), *Lucia*.

Reviews.

Training School for the Pianoforte. By E. PAUER. Section A, Step 1; Section B, Step 1; Section C, Step 1. London: Augener & Co.

DESPITE the attacks of friendly critics upon the universal practice of compelling all girls who aspire to belong to the educated classes of society to study the domestic instrument, it still retains its supremacy; and the determined onslaught made in the *Pall Mall Gazette* in the days of Mr. Greenwood's editorship upon what was described as the cruelty of teaching the piano to those who had not only no taste for but a positive aversion to music, has proved utterly without result. Nor is there any probability of a change of view on the matter. Apart from the theory, which is by no means unsound, that a woman who cannot play passably is unlikely to meet with much favour in a drawing room, there is a good deal to be said for the contention that even when no very high standard of execution is reached much pleasure may be afforded by a competent pianist in the home circle, and it needs but little experience to prove that the reason why success in this direction is not more frequently attained is because the teacher, although mechanically capable, has but little knowledge of the proper method of developing the pupil's power and of forming a correct taste. It would, for instance, scarcely be credited, but it is nevertheless a fact, that a young lady who has at least attained to a respectable mediocrity as a pianist under presumably competent instructors, is, while the present writer is looking through the pages of Herr Pauer's "Pianoforte Training School," labouring after perfection in a series of variations on "Who is like my Johnny?" and, therefore, it is needless to go further than the personal sufferings of many a resident in our thin-walled London houses to prove that the great want of the day is, in the absence of a duly educated teacher, a complete and systematic directory to which pupil and master, or, as is more frequently the case, pupil and mistress can be referred. The wasted energy which produces the absolutely inane performances of numberless young ladies, many of whom are obviously capable of better things, is, we do not hesitate to assert, attributable to this more than to any other cause—that the teacher has very often been taught in a bad school, or in no school at all, and thus that a mere digital accuracy of performance of music which neither appeals to the intellect nor to the emotions, and can only be called music by a violent extension of courtesy, is the only fruit of long years of practice. To suggest that the largely-increased opportunities of training now open to the younger members of the profession in the South Kensington School, the School for the development of Higher Pianoforte Playing, and other institutions which have grown up of late years, must ere long furnish a supply of educated teachers, and thus remedy the evil to which we have referred, is indeed true to a certain extent, but even then they will be the first to ask for the *matériel* necessary for the due fulfilment of their task, while, until the body of well-trained teachers is actually in the field, the need of complete and systematic books of what may be termed practice music needs no demonstration.

It is, then, to meet such wants, both present and prospective, that Herr Pauer has entered on an undertaking for which his experience as a teacher, no less than his wide knowledge of the pianoforte and its music, eminently qualifies him; and, unless we are much mistaken, the confidence of the professor as well as the acceptance of the amateur will at once be secured for what he describes as his "Training School for the Pianoforte." The work is, he tells us on the title page, "compiled for the purpose of training the pupil from the elementary stages to concert playing," and it has at the outset the merit of a progressive and well thought-out plan of operation. The pieces in each division of the work are arranged in what are termed "Steps," and in each step we have three sections described according to their contents, as Studies, Lessons, and Recreations. The three sections in each step include pieces graduated, according to their difficulty, on the same ascending scale; and the idea of the compiler is that the young student, instead of being compelled to labour day after day over exercises or compositions in one school, shall even from the beginning of the work have the advantage of variety, the practice of a study being followed by a lesson, and that in its turn succeeded by a recreation. In the fingering of the pieces Herr Pauer has departed from the common custom with music for beginners of numbering every note, and has adopted the plan of partial fingering, which, while amply sufficient for the purpose, leaves the little player to some extent dependent upon his or her own resources. Further, by way of explaining what we conceive to be the editor's aim, it may be well to add that the "Training School" does not in any way compete with the ordinary instruction books for the pianoforte, only two pages being devoted to a summary of "Elementary Principles and Rules of Music," in which we have the key and time signatures, the rules for the formation of major and minor keys, a few definitions of terms, and a little vocabulary of the Italian names for the various movements, marks of expression, and other devices which are likely to be met with in pianoforte pieces.

When we turn to the music, it is necessarily, in the three sections of the first step, of the most elementary description. The studies up to the end of the first fifty are all in the key of C major, and in the treble clef for both hands; and in the earlier exercises the number of times which they are to be played over is indicated. From the first some idea of the importance of style and expression is forced on the pupil's notice by the marking of certain bars to be played with firmness, loudly, softly, and increasing to loud; and we then have a series of rhythmical studies, scale studies, and studies for gaining velocity, leading up to some brief movements by Löschhorn. The ten studies with both clefs, which bring the section to a close, are by Czerny, Köhler, Clementi, and the Editor. In section B, instead of "lessons," we have what the pupil will at once appreciate as "pieces" as distinguished from exercises, and here some of the most skilful writers for little hands are drawn upon, including Czerny, Diabelli, Enckhausen, Gurlitt, and Schumann, the first fifteen being exclusively written in C major and in the treble

clef. In the nine easy pieces which follow the pupil is introduced to the key of the relative minor, and plays in both clefs. The section C of this step supplies the recreations, a *bonne bouche* which will form a by no means unimportant inducement to work through the preceding exercises and lessons. For these numbers Herr Pauer has gone to what is, perhaps, the most popular of all music, whether with young or old, learned or unlearned; and he first gives thirty-two national airs in C major in the treble clef and then eight national airs in C major and A minor in the two clefs. The term "national," it must be explained, does not imply merely what are technically known as the national anthems of the various countries, but popular tunes, such as the "British Grenadiers," "Home, Sweet Home," and the like. It might, perhaps, add to the interest of the music if, in addition to the nationality of the tunes, the name by which each melody is commonly known were added in another edition, as everything which tends to give the pupil an intelligent interest in his work is, as none know better than Herr Pauer, of infinite value.

Looking at the "Training School" as an educational work it is, so far as we can judge from the parts we have received, likely to fulfil most completely the object which the editor has marked out for himself, and to add to the obligations under which English musicians already lie to the well-known master who has so completely naturalised himself amongst us.

Polnische Tänze for the Pianoforte. By XAVER SCHARWENKA. Op. 9. London: Augener & Co.

THIS, the second set of Polish dances by Scharwenka, contains three numbers of those quaint and characteristic *quasi* dances composed in the Polish style. The first is a spirited and bold movement in C sharp minor, reminding one of Chopin's *impromptus*. But it is the form and national accent only of that romantic composer; the vigorous matter and the clever and varied treatment show clearly our author's individuality. No. 2 is a fiery movement in C major with charming *alternativo* in F minor. No. 3 is a graceful and elegant piece in E flat minor; some of the harmonies and melodic progressions here are singularly bold and uncommon. The key changes from minor to major with pleasant contrast; the sharpening of the 5th in the penultimate chord on B before its ascent to the 3 of the tonic (E flat), has a most uncommon effect.

Pianoforte and Orchestra Works, by R. Schumann. Concerto, Op. 54. Concertstück, Op. 92. Concert-Allegro, Op. 134. The Principal Pianoforte Part, with a compressed Score of the Orchestral Accompaniment to be used on a second Pianoforte. Arranged and revised by E. PAUER. London: Augener & Co.

THE great advantage of arranging works written for the pianoforte and orchestra in this form has already been pointed out. Not only can the student readily see what the orchestra has to do while he is playing, but an accompanyist on a second pianoforte, or still better on a large harmonium, can help the student thoroughly to understand the effect that has to be produced. The compressed parts are printed in small type above the piano solo. Schumann's beautiful and effective Concerto is so well-known that it does not need a word of description at this day. It is played (and by some admired) more than any other Concerto. It is only necessary, therefore, to bear testimony to the skilful way in which Herr Pauer has performed his duty of condensing into a playable form the orchestral accompaniments from the full score. In this, and in the two other works he has made a faithful and successful transcript.

The Concertstück in G, which is not so well known as the Concerto, may be recommended to advanced players capable of interpreting this romantic composer. From its *langsam* soft flowing opening to its rapid and fiery close, it contains music of great and varied interest; Schumann is seen in almost every mood.

The Concert-Allegro is a brilliant and richly orchestrated piece in D, written in 1853, and dedicated to Brahms. It requires a rapid finger and boldness in attack. There is a great deal of solo work in this piece, and a skilful pianist will find himself well rewarded for the pains taken to work up this capital Allegro.

Albumblätter für die Jugend. (Album Leaves for the Young.) Kleine Tonstücke für Pianoforte. Von CORNELIUS GURLITT. Op. 101. London: Augener & Co.

A NEW edition of the charming little album of children's music for the pianoforte, in which Herr Gurlitt has so cleverly followed in Schumann's footsteps, and has given us a set of pieces worthy to rank—and we could scarcely give his music higher praise—with that master's album. The praise which we bestowed upon the work when first issued in this country can be cordially and honestly repeated, for a second glance through the pages of this charming little sketch book only strengthens our admiration for the genuine character and artistic taste which it displays. Unlike much music for children, it is never childish, and its happy combination of grave and gay, its transitions from lively to severe, impart just that amount of contrast which are as welcome to little minds as changes of *tempo* are to little fingers.

Six Studies for the Pianoforte. By CHARLES MAYER. Augener & Co.

THESE studies have the advantage of being carefully revised and fingered by Herr Pauer. No. 1 is a good exercise for the left hand crossing over right; No. 2 for the practice of staccato and octave passages; No. 3 is designed for the developing of a clean, clear touch with left hand over right; No. 4 contains expressive and flowing passages divided alternately between both hands; No. 5 is very melodious and will be found most useful for marking out a subject with the fourth finger; and No. 6, a brilliant exercise in triplets, calls for a good amount of execution. The exceeding grace of all these compositions, together with the success achieved by them, regarded simply as "studies," render them in their present form a most valuable addition to the repertory of the pianoforte student. We may point out, as a suggestion, that the notation in the triplets at page 26, written G sharp, G natural, G sharp would, by the analogy of the passage, be better as G sharp, F double sharp and G sharp.

Handel Album. Containing Extracts from Instrumental Music by Handel now rarely performed. Arranged from the Scores for the Organ by W. T. Best. Book IX. (8757 i.) London: Augener & Co.

MR. BEST is continuing his useful series of excerpts from Handel's unknown works. The pieces in this number are a pretty musette from a masque; a florid presto from the Fifth Grand Concerto for Stringed Instruments; the charming minuet in B flat from the Ninth Organ Concerto; a florid and capitally written Passacaille from the Fourth Sonata for two violins and violoncello (portions of it remind one of Bach); the March from the opera of "Deidamia"; and a Chorus from the opera of "Stella." Mr. Best's skill as an arranger of organ music is so well known that it is needless to dilate on the ability with which he has done his task. A special word of commendation is, however, due for the admirable way in which he has treated the Passacaille; it comes out most effectively on the organ, and will prove a welcome addition to our stock of voluntaries.

Overtures arranged for Harmonium and Pianoforte. By EBENEZER PROUT. Freischütz. London: Augener & Co.

WEBER'S beautiful and romantic prelude to his famous opera forms the last number issued of this useful series. Those who are acquainted with Mr. Prout's thoughtful and conscientious arrangements will hardly need to be told of the successful way in which, on the two household instruments, he represents the orchestra. The arrangement chiefly follows the composer's own line of treatment; the wind parts to the wind instrument, and the string music to the piano. Without making any great demands on the players a most effective duet is the result. The

prejudice which at one time existed against the harmonium is rapidly wearing away, thanks probably to the great improvements that have of late been made in these instruments. The varied quality of tone and the perfect expression that can be obtained on the harmonium have greatly multiplied the number of players; to such, these series of duet overtures will afford a welcome *repertoire* of effective pieces.

Two Songs, composed to poetry by Alfred Tennyson and Christina Rossetti. By CAROLINE REINAGLE. No. 1, "*Come not when I am Dead*." No. 2, "*When I am Dead*." (Stanley Lucas & Co.)

If a cruel necessity compels such subjects as these for musical adaptation we must at least admit the skill shown in the workmanship of the above compositions, especially that of No. 2; but with two eminent poets to choose from, there are few who would not prefer something a little less lugubrious for the exercise of their musical ability.

Together. Song by PHILIP DE SOYRES. London: Augener & Co.

"TOGETHER" is a beautiful song to which is attached an independant violin part, in addition to the pianoforte accompaniment. The theme is a flowing melody in 6-8 time, its compass extending from F up to A. The part allotted to the violin is interesting, contrasting well with the voice. The production is altogether so varied in tone, fresh, and artistic that it deserves attention from those in search of a good new song.

Concerts.

CRYSTAL PALACE CONCERTS.

AT the concert of February 26th the fourth of Schubert's eight symphonies was given. This is designated, probably by the composer himself, "Tragische Sinfonie" in C minor. Why this title should have been affixed is not known. There is nothing tragic about the music, or perhaps the term may have been applied on account of some passing trouble occurring at the time of its composition. Schubert was then only twenty years of age, struggling hard with poverty, and his future seemed far from hopeful. However that may be, this symphony shows no trace of sorrow; it is beautiful and even gay in parts, exhibiting a great advance on his previous works in this form. Not only is it larger in plan, but the orchestral parts are clearly written by one who has profited by the experience gained in his earlier essays. The serious imitative opening of the Adagio forms an admirable contrast to the delicate theme which forms the principle *motif*. The working out is not, perhaps, sufficiently developed, but the spirited little coda forms a capital ending. The Andante in A flat is indeed a lovely and pathetic movement. Schubert's well-known predilection for the wind instruments is here early apparent, and the result is a singularly graceful and varied tone piece of writing. The minuet and trio present nothing remarkable; Haydn is the master chiefly followed; but the finale is a very brilliant and rapid movement. Here Schubert begins to assert his individuality, and one can see him breaking away from the traditions and manners of other writers and setting out on his own independent course. This symphony (like many other compositions of Schubert) was stowed away in the dusty cupboard of Dr. Schneider, in Vienna, until the year 1867, when Mr. Grove discovered the hidden treasures. Since then it has been performed several times at the Crystal Palace. A concerto for violoncello and orchestra by C. Eckert served very well to show Herr Robert Hausmann's admirable tone and complete mastery over his instrument, but the piece itself is not satisfactory. Though carefully written it is rather dull, with the exception of the last movement; this, which is termed a "Rondo à la Cosaque," has a noisy, almost vulgar tone about it, which palls the cultivated ear. The Analyst of the concerto says the finale has a *marauding* character. If by this the stealing of somebody else's ideas is intended the composer has certainly succeeded in the task of portraying the feature. Herr Hausmann's solos consisted of a charming little piece, "Am Springbrunnen," by Davidoff, and a gloomy Adagio, founded on a Hebrew melody, by Max Bruch. Mr. E. Lloyd gave an artistic rendering of a song from *Euryanthe* and also Schubert's "Serenade." The overtures played were Mendelssohn's picturesque and poetical "The Hebrides," and Berlioz's ambitious and highly coloured "Les Francs Juges."

Following the chronological order of Schubert's symphonies, the concert of March 5th brought us to No. 5, in B flat, composed in the autumn of the year 1816. The symphony is written for a smaller orchestra than the others, there are no clarinets, trumpets, trombones, or drums. The year was indeed an active one with the composer; he appears to have produced during that period two symphonies, a mass, an unfinished opera, two cantatas, and eighty-one songs, truly a marvellous amount of work for a lad twenty years of age. Although the symphony is interesting, and exhibits, at least, flashes of genius, it is not equal to the "Tragic" which preceded it. The work of a fluent graceful writer, there is nothing strikingly original about it. The first movement, with its genial, fresh, and playful tone, might have been written by Haydn, and the same may perhaps be said of the minuet and trio. In the slow movement Mozart has been the model followed; here is to be found the same sweet melody, placid treatment, and smooth harmonies in which the elder composer delighted. In the last movement there is more freedom of style, and greater independence in the treatment of the materials employed. The symphony was first performed at the Crystal Palace February 1st, 1873. It is published for four hands in Peters's edition. Herr Joachim, who was in excellent form, gave a splendid rendering of Beethoven's Violin Concerto. Much as one admires, and ought to admire this graceful and effective work, a feeling will suggest itself that it is hardly equal to the impassioned and deep conception written in the same form which Mendelssohn has left as a heritage for the violin, and which has become one of the most favourite works in the repertoire of all the greatest players of our day. Herr Joachim also played a Fantasia for violin and orchestra by Schumann. This is one of the composer's latest works; he dedicated it to Herr Joachim, who had only previously played it once in England, namely, at a Monday Popular Concert in 1879. It is a highly interesting and effective piece; some of it is loftily conceived, but it lacks terseness, and portions are overladen with mere ornaments. The Fantasia is, however, ingenious and graceful, and is likely to become a favourite when better known by our concert audiences. The vocal music was contributed by Mme. Orgényi, who sang no fewer than five pieces. The lady has a hard and unsympathetic voice, and has evidently devoted more time to obtain execution than to produce beauty of tone and real expression. "La Calandrina," an imitative bird song, was greeted with favour. The concert concluded with a symphonic poem for orchestra, entitled "Vltava," by the Bohemian composer Friedrich Smetana. It consists of a set of seven pictures, in which the author has attempted to depict his beloved fatherland in music. The idea is to represent the scenes through which the national River Vltava flows from its source to the sea. The work is exceedingly good, being picturesque, very varied in tone, and most ingeniously orchestrated. It is to be hoped that this characteristic and clever Fantasia will be given again; its merits certainly entitle it to a second hearing.

The chief feature of the concert of March 12th was Schubert's No. 6 Symphony in C. The autograph of this is endorsed by the composer "Grosse Sinfonie," being the first time that the word "grand" appears in these works. And the term is perhaps justified by the ambitious character of the symphony. It was written in the year 1818, an interval of nearly two years elapsing between the writing of this and the conclusion of the symphony No. 5. The work marks a distinct advance in power. In the previous numbers the influence of Haydn and Mozart is apparent; in this we catch glimpses of Beethoven, whose "Eroica" and No. 7 were evidently in Schubert's thoughts when he wrote this. The work contains the orthodox number of movements, and is written throughout in very complete form. The first movement is redolent of gaiety and humour, and the andante is simple, and quaint as some charming graceful embroidery. The Scherzo is for the first time in these symphonies described by that term, and a very complete effective Scherzo it is. Both here and in the trio it is impossible not to be struck with the likeness the movements exhibit to Beethoven's No. 7 Symphony. There is no need to accuse Schubert of plagiarism; both melody and harmonic treatment differ from Beethoven, but the source of inspiration is manifest. As in the earlier symphonies, the finale is again the best movement. It is spontaneous, brilliant, and is throughout stamped with its author's individuality; the coda is ingenious and forms a most effective conclusion. The symphony is still manuscript; it has only been played once before—on November 21st, 1868. Herr Barth gave a very fine and artistic rendering of Beethoven's No. 4 pianoforte concerto in G major, the most refined and poetical of the whole

group. A word of praise is due to the soloist for his excellent cadenzas; they were cleverly conceived, and thoroughly Beethovenish in character. The orchestra was not up to its usual high standard in accompanying this work, and consequently the soloist was not so well supported as he should have been. Among Herr Barth's group of solos was a flowing and graceful piece, by Henselt, entitled "Thanksgiving after the Storm;" it was exquisitely played. Mme. Patey sang a song, by Barri, "Far from my love I wander," which contains an odd reminiscence of the old English air, "Once I loved a maiden fair;" and also a scena, "Behold at Last," from Barnett's cantata *Building of the Ship*; this, though pleasantly written, is colourless and destitute of character. Mr. Frank Boyle contributed songs by Handel and Gounod. This gentleman has a fair voice, and sings with intelligence; he is young, and with further study and experience will prove a decided acquisition to our concert rooms. An item of the concert which excited some interest was a symphonic poem by Bandini, entitled "Eleonora." With this work the composer, who has not yet attained his majority, won the prize offered for the best new symphony in Turin, in July last. It is impossible to commend the piece. Bürger's legend of the Spectre Bridegroom has been so perfectly illustrated by Raff in his "Leonora" symphony that one cannot but regret that a second illustration should be attempted. Bandini's music is mere student's work, though of an unusually ambitious kind. The youthful author has the Italian feeling for melody, but his scoring is coarse and his fondness for the brass quite distressing. The writer possesses both imagination and technical skill, so that with extended experience, he will in all probability do better in the future. Berlioz's piquant "Danse des Sylphes," and the impetuous "Marche Rakoczy" concluded the concert. The latter was taken too fast, and so lacked weight; however, the fiery coda was splendidly played.

The chief features of the concert of March 19th were Schubert's unfinished symphony in B minor, No. 8, and *Columbus*, a dramatic cantata by H. Gadsby. Following the chronological order of the symphonies which had been previously given, the seventh symphony in E, composed in 1821, should have been played. But unfortunately the work is incomplete. Mr. Grove writes of the eagerness with which he sought for this symphony, finally obtaining it [illegible] from Mendelssohn's brother. On examining the original MS. he found a complete symphony laid out in four movements, and occupying forty-four sheets. But the work is only a sketch. The subjects are given, with here and there a bit of bass or accompaniment. This, together with the *tempi* and names of the instruments, is all that exists. Perhaps one day some one may be found bold enough to clothe the skeleton that Schubert has left, and then the world may hear the ideas he intended for his seventh symphony. The fragments of the eighth symphony are so well known, and frequently played, that there is no occasion to dwell upon the work. It was composed in the year 1822, and was first brought to a hearing in the Crystal Palace concert-room in 1867. The symphony exhibits an immense difference from those which had preceded it. These were the works of a youth, and frequently reflected the ideas and idiom of others, but in this we see the fully-developed man giving us his own original and independent thoughts and colours. The beauty and tenderness of the themes, the graceful writing, the masterly modulations, and the deep earnestness of the music in this symphony, rivet the listener's attention, and convey a charm to the mind impossible to define. The first two movements are all that the composer completed. The hand of the master, for some reason unknown, stopped after writing the subject only of the scherzo. In order to provide a fitting concluding movement to the unfinished work, the grand and massive Entr'acte in B minor from the "Rosamunde" music was played. Fine and gorgeous as this remarkable music unquestionably is, it wants the necessary *verve*, dash, and gaiety to form a fitting conclusion to a symphony.

Mr. Gadsby's work is a setting for solo tenor and chorus of male voices of an episode in the life of Columbus. The libretto has been written by Mr. W. Grist, and he has done his work admirably. It is, throughout, good vigorous English, and displays both poetic and dramatic feeling. The text deals with the fears and doubts of the sailors as to the results of the great navigator's voyage. A religious element that is introduced strengthens the interest in the tale. Mr. Gadsby is one of our best-known representatives of English musical art. He has written in all its branches, and, as a rule, well. Though the music of *Columbus* may not be his best work, it will certainly increase his reputation as an original and thoughtful writer. There is, perhaps, a certain monotony about the music, but this naturally follows from the whole scene taking place on the ship, and from the employment of male voices only. So far as local colouring, ingenious orchestration, and effective choral writing are concerned, Mr. Gadsby has been successful. The work smells of the sea, but the sea is apt to become monotonous, and consequently the music, like the salt water, lacks a certain amount of diversity. The best numbers are—"Heard is the Prayer," a sonorous chorus with characteristic castanet and triangle accompaniment; an earnest and original scena for the solo tenor, "Alone on the main;" a bold sailor's chorus, "Cheered by the Word," with a jolly "Yeo-ho" burden; and the picturesque dramatic scene of the revolt of the crew. An orchestral intermezzo is very charming, free use being made of the various themes as *leit motiven*. The work will, no doubt, gain in favour on a second hearing, and also from a better performance. The chorus was far from perfect, uncertain in intonation, and wanting in attack. *Au contraire*, Mr. Lloyd's artistic and impassioned singing was all that could be desired. Miss Robertson sang brilliantly Meyerbeer's "Vincitore [illegible]," and also Berlioz's very difficult ballad "The King of Thule" from the *Faust* music.

The *pièce de résistance* of the concert of March 26th was Schubert's Ninth Symphony in C, the finest and almost the last music that he wrote. A period of about six years divided this work from the beautiful but unfinished fragments of his No. 8. Though no great instrumental work had proceeded from his pen during this period, he was busily employed in writing operas, chamber and vocal music of all kinds. This was the "swan song," with which he closed his brief but astonishingly active career. The MS. score of the symphony, which is in the library of the Musik Verein in Vienna, shows that he took great pains with the work. Ordinarily his scores are very clear, and free from alterations, but in the first three movements of this they abound. He evidently took great trouble to elaborate, improve, and correct his work. As "G." in his admirable analysis of the symphony writes, "He seems to have felt that it was to be his last and greatest work, and to have acted accordingly. The fiery finale alone is free from corrections, the hand of the composer seeming to have hurried over it at as rapid a pace as that of the glorious music itself." Of the four movements of which the symphony consists, it is difficult to say which is the finest. It fairly luxuriates in wealth of melody, variety of treatment, command over orchestral colouring, and, in the finale, in a tremendous energy which is astonishing. No doubt the work is long, but it is nowhere tedious; the infinite variety and ever fresh beauties with which it is studded sustain the close attention of the listeners till its very last note.

As to the superb way in which the Crystal Palace orchestra, under their able conductor, Mr. Manns, perform the symphony, *cela va sans dire*. Played there for the first time in England in 1857, it is not too much to say that nowhere in the world can such a perfect performance of the masterpiece be heard. Mme. Montigny-Rémaury's rendering of Mendelssohn's G minor concerto was hardly up to her usual excellent standard of playing. It was too uniform, and lacking in delicacy. Her second piece was an introduction and allegro for pianoforte and orchestra by B. Godard. The music is far from being pleasant, and seems to be the production of an eccentric writer striving after novelty. The pianoforte part is not adapted to the genius of the instrument, and though cymbals, the triangle, and other orchestral colour devices are freely employed, the combined result is far from satisfactory. There is no real art in such music as this; the purpose is indefinite, and the sentiment is manufactured and artificial. A Scottish Rhapsody by Mr. A. C. Mackenzie (Op. 24), entitled "Burns," concluded the concert. It consists of an orchestral treatment of three Scotch airs freely varied. Portions of the work are undeniably clever, but, on the whole, there is too much of a preluding tone about the piece. Happily the national instrument was not introduced, but the music was occasionally flavoured with a *soupçon* of it on the 'cello. The vocal music was contributed by Miss Mary Davies, whose refined singing of Bennett's tender "To Chloe in sickness," and lovely "Maydew," evoked much applause. Herr von zur Mühlen, a new singer, possessing a pleasing voice, and a tasteful finished style, sang the fine recitative and air, "Ye verdant hills," from Handel's *Susannah*, and songs by Rubinstein and Schubert.

THE MUSIC OF THE MONTH IN LONDON.

THE new policy of the Philharmonic Society has already borne fruit which more than justifies the departure from the ultra-conservatism of what may now be regarded as the old *régime*, and, among other indications that the movement is likely to be well supported, it is satisfactory to find that Her Majesty the Queen has given practical proof of her approval of the enterprise of the directors by taking a row of stalls for the season. English musicians will naturally watch with some jealousy the drift of the directors' action for some time to come, in the hope that in the desire to be cosmopolitan native composers will not be ignored; but for the present, the main point for congratulation is that life and energy are being displayed where they had long been needed. The production of the *Romeo et Juliet* symphony at the concert of the 10th ult. was

an event in the Society's history which may be accepted as a proof that the directors and the conductor are in earnest in their determination to step out of the beaten track, for the labour involved in the rehearsals, although even with all the preparation the execution was far from being faultless, must have been very considerable. The disposition which has been shown in some quarters to point a jest at the venerable society for its tardy wisdom in arriving in this year of grace 1881 at the decision to produce a work which was stamped with approval at the Conservatoire concert at Paris in 1839, is of course legitimate, and recalls Schumann's request that posterity would bear him witness that he never wanted ten years in critical wisdom to review the compositions of Berlioz, in whose brain he had always said that the flame of genius was burning; but the Society has at least shown its courage in doing justice, even at the eleventh hour, to a really great work. The French composer was once said to have written with the club of a Polyphemus, while Auber wrote with a feather, and those who listened to the symphony must admit the truth of the comparison, for there is in it a richness of colouring and a luxuriance of dramatic force which are but seldom found. As a tone-picture, despite its occasionally overstrained effects, it is a grand piece of work, and those who do not refuse to see in it the reproduction of the thoughts of the great English poet cannot but admit its power, and in many points its success. Eccentric it is undoubtedly, but the originality of the orchestration, the genuine beauty of the Queen Mab scherzo, the intensely powerful picture of Romeo at the tomb of the Capulets, and the vocal gem for the contralto are features which at once place the work in the highest rank. It is a noteworthy fact in connection with the performance that the choral numbers were sung by tonic sol-faists, and, we believe, from music printed in Mr. Curwen's favourite notation.

The performance of the same composer's oratorio, *L'Enfance du Christ*, under Mr. Charles Hallé's direction, has not only given an English audience a welcome opportunity of hearing a work which is calculated to increase their respect for French music, but has also served to keep together in an informal way many of the choralists who so long sang under Mr. Henry Leslie's beat. The analysis of the work, recently published in our columns, will have given our readers some idea of the character of the trilogy, which, as heard at St. James's Hall, fully justified the commendation bestowed by our reviewer on the music, as read in Messrs. Forsyth's edition. The excellence of Mr. Hallé's band, already familiar with the score, and the efforts of the choir secured for the work a most creditable rendering, and the solos were carefully sung by Miss Santley (a débutante), Mr. Lloyd, Mr. Santley, and Sig. Foli.

The Bach Choir at its concert on the 3rd ult. added to its laurels by a really magnificent performance of Bach's cantata, *Ich hatte viel Bekümmerniss*, which, if we except a performance at the Crystal Palace some years ago, has been unheard by English amateurs, although it is one of the noblest and most characteristic of the Leipzig cantor's works. Mr. Otto Goldschmidt has, we cannot but think, shown a wise discretion in directing the energies of his cultured choir to a work such as this, which is so unlikely to gain a hearing in any other quarter.

The Lamoureux Concerts, as they have been termed out of compliment to the eminent Parisian *chef d'orchestre*, may, as we are speaking of French music conducted by a Frenchman, fairly be said to have suffered from an *embarras de richesses*. As if to punish Englishmen for their admitted neglect of the music of his native land, M. Lamoureux overpowered them with works the majority of which were entirely unknown to them; but as novelty in a concert-room which is steeped in the repetition of threadbare scores is a pleasant variety, it is only fair to say that the audience richly enjoyed the feast. Berlioz, who seems to be the hero of the month's music-making, was represented by one of the most lovely of his vocal pieces, the duet "Nuit paisible," from *Beatrice and Benedict*, and by his overture to "Le Carnaval Romain"; a symphony by M. Gouvy, full of bright melody but scholarly withal, was quite fresh to band and listeners; and MM. Massenet, Reyer, Saint-Saëns, and Lalo, were all well represented. Fortunately M. Lamoureux found his orchestra ready to hand and equal to anything, and he fairly won their suffrages by his clear and intelligent beat. In M. Sainton he secured not only the first of leaders but a soloist whose hand, as his playing in Lalo's "Symphonie Espagnole" proved, has lost none of its cunning.

Few artists who appear during the half-year's season of Mr. Chappell's Popular Concerts have by the power of association and by inherent merit a stronger hold upon the sympathies of the *habitués* of the Monday and Saturday performances than Mme. Schumann, and the welcome she received on the last evening in February must have convinced her that her popularity is as great as ever. Her chief effort during the evening was her husband's "Etudes Symphoniques," and her impassioned style of playing also came out to advantage in Brahms' Sonata for Piano and Violin, Op. 78. On the first Saturday afternoon in March she played again, choosing Mendelssohn's "Variations Sérieuses" for her solo. On the 7th ult. Herr Barth was at the key-board for the first time this year, with Beethoven's Sonata in G, Op. 31, as his chief number in the scheme. He played with his usual finish and excellence, and was recalled with every demonstration of approval, although his playing after Mme. Schumann's seemed cold. The Schumann Trio in F major, Op. 80, with Mme. Schumann, Herr Joachim, and Sig. Piatti as its interpreters, was a genuine feast, and a lively finish to the scheme was furnished by the "Hungarian Dances," arranged by Brahms and Joachim for violin and piano. On the 14th the programme included Schubert's Quintet in C major, Op. 163, and the recitative and adagio from Spohr's Sixth Concerto, played by Herr Joachim. The concert of the next brought forward a string quartet in G minor, by Herr Volkmann, whose name, though doubtless familiar to many of our readers, is but little known in general musical circles in this country. The melodiousness of the whole work is undeniable, and it is at the same time worthy, as a finished and clearly-written composition, to rank among the best efforts of the younger German school. With Herr Joachim were associated in its performance Herren L. Ries, Straus, and Hausmann. Another interesting feature in this concert was the charming lied singing of Herr von zur Mühlen, a Russian tenor, whose interpretation of Schubert's "Müllerlieder" and several other kindred songs won for him at once the suffrages of the audience—in fact, it is a long day since Mr. Chappell has introduced a vocalist better fitted to take his place at these concerts. Mme. Schumann was at the piano, and played with enthusiasm in her husband's quintet in E flat.

The concert in aid of the Henry Smart Memorial Fund was not only successful in demonstrating the justness of the view which has assigned a high place to the lamented composer as a writer for the organ, but the programme also gave pleasant proof of his powers as a writer of pure English vocal music. The willingness of his former friends to do honour to his memory was shown by the presence of a strong corps of our leading organists, including Dr. Gladstone, Dr. Edmund Chipp, Dr. Verrinder, Mr. Turpin, Mr. Hoyte, and Mr. Rose; while many eminent vocalists also lent their aid. A sum of £30 was realised for the Fund.

Musical Notes.

The authorities of the Royal Academy of Music have shown a wise discretion in making arrangements for the extension of their system of provincial examinations, for there can be but little doubt that apart from its intrinsic merit as a means of testing the progress of musical education in schools and families it will serve very materially to strengthen the hold which the Academy already has upon the profession throughout the country. The fact that Trinity College, London, has to a very great extent been built up on a network of local examinations, and has reaped a very considerable harvest from the fees paid by the candidates, may be accepted as a proof that the Royal Academy, with all the additional advantages of historic association and existing *prestige*, will find the enterprise not only honourable but lucrative. Mr. Brinley Richards, who has hitherto acted alone as examiner at the local centres, will now be assisted in his work by Mr. Walter Macfarren, Mr. Arthur O'Leary, and Mr. Davenport. As the number of candidates is already approaching to one thousand the success of the scheme may be said to be assured, and if due advantage is taken by the examiners of the opportunity of discovering local talent wherever it exists, it ought to be the means of bringing within the walls of the institution at Tenterden Street a considerable number of promising students.

"*Palmam qui meruit ferat*," and as Mr. Hatton—as stated in our issue for October last—produced his *Pascal Bruno* at Vienna in 1844, the same year, by the way, in which his *Rose, or Love's Ransom* was first heard at Covent Garden, it is only just that Mr. A. M. Skinner's claim on behalf of his daughter as "the first living English composer whose work has been performed abroad" should be set aside in favour of the veteran who for nearly half a century has worked earnestly for English music. Mr. Hatton is at present residing at Stuttgart, but his daughter has recalled the favourable reception accorded to his work, which was performed for the benefit of Staudigl, the great bass singer, who obtained an encore for two of its principal songs.

MR. CHARLES HALLÉ has been delighting one of his Bradford audiences with Mozart's Symphony or "Serenade" in D, known as the "Hafner," from the name of the Salzburg merchant for whom it was composed. This same civic Mæcenas secured the work for performance at a daughter's wedding, just as on a subsequent occasion Mozart wrote for a second daughter's nuptials a march and serenade in the same key. The length of the "Hafner Serenade," with its eight movements, despite the vivacity of several of the numbers, tells against it; but as it is a novelty to English audiences it may be accepted as a proof of Mr. Hallé's confidence in the growth of artistic taste in the country that he should have produced it for their enjoyment. When we find conductors expending their energies on comparatively unknown works for the provincial concert rooms, it must be admitted that education is advancing, for a few years ago such an enterprise would have involved an almost certain pecuniary loss.

ENGLISH musicians will hear with interest of the election of M. Saint-Saëns as the successor of M. Réber in the section of musical composers of the French Academy of Fine Arts. The alternative name submitted was that of M. Léo Delibes, who received nine votes against twenty-two given to M. Saint-Saëns. The musical world of Paris seems to be entirely satisfied with the election of the eminent organist, while in this country M. Saint-Saëns has made many friends who will join in congratulating him upon the distinction conferred upon him.

A STATE visit to the opera always forms a prominent feature in any Court festivities at Berlin, and in accordance with precedent the Imperial family went to the Great Theatre on the evening of the day after the recent wedding of the Kaiser's grandson. The work put upon the stage, described by the *Times* correspondent as Quinault's *Armide*, was, we imagine, Gluck's setting of the book of the famous librettist, although it was, as our readers will remember, also set by Lulli a century before. *Armide* was the opera which satisfied Gluck, and with which he said he should like to finish his career.

MILAN is to be the scene of an interesting exhibition of musical instruments and musical works during the month of May. We have not yet heard of any movement to secure an adequate representation of this country at the exhibition; but that our neighbours across the Channel regard the matter as worthy of attention is proved by the formation of a committee, with M. Ambroise Thomas as its president, to look after the interests of French exhibitors. The committee has among its members, M. Auguste Wolff (Vice-President), M. Weckerlin, Librarian of the Conservatoire, and several other eminent musicians.

THE Melbourne papers received by the last mail speak in high terms of the new Mass composed by Mr. Alfred Plumpton, conductor of the choir of the Roman Catholic cathedral of St. Patrick. The *Daily Telegraph* of the Australian capital describes the music as exceptionally devotional in character, and of the instrumentation as very fine. The *Age* draws a contrast to the advantage of Mr. Plumpton's writing between its eminently sacred character and the light operatic style of many modern Masses; and the *Argus* defines it as "Church music, as the term is understood by English-speaking people." The Mass was given with accompaniment of full orchestra, and its production at the cathedral seems to have been attended with much success.

A NEW opera by Dominiceti, just produced at Milan, entitled the *Ereditiera*, has proved almost a failure, while *Ernani* has held the boards at the Scala with the success which always attends it.

MEYERBEER'S *Dinorah* is in the bills of the Teatro Apollo at Rome, and one of the objects of its performance is curiously enough said to be to provide for the introduction of an elaborate ballet.

SOME of the operas of Wagner are to be given at Paris by a company of German artists.

A PROPOSAL has been made to re-name the Rue d'Argout in Paris after Hérold, as the composer was born in that street.

BOTTESINI, notwithstanding the numerous attempts to persuade the public that he is no longer in the flesh, has, it is said, received from the King of Portugal the order of S. James.

AT the annual festival of the London Gregorian Choral Association at St. Paul's Cathedral, on the 19th of May, the service will be accompanied by a military band.

MR. THOMAS P. CHAPPELL has been elected a member of the Council of the Royal Albert Hall in the room of Mr. Edgar Bowring, who retires owing to ill-health.

THE organship of Salisbury Cathedral is vacant by the retirement of Mr. Richardson. Mr. Atkinson, Mus. Bac., has been appointed to the organship of Norwich Cathedral, vacant by Dr. Gladstone's resignation.

DR. CRESER, organist of St. Martin, Scarborough, the church of which the Rev. R. Brown Borthwick, editor of the admirable "Supplemental Hymn and Tune Book," is vicar, has been appointed to the important post of organist of the parish church, Leeds, which has since the days of Dr. Hook been famed for the excellence of its musical services.

AT a congregation of Cambridge University on the 24th ult., Mr. C. Steggall, Mus.D., and Mr. E. Prout, were appointed Examiners for the degree of Doctor of Music.

THE honorary degree of LL.D. has been conferred by the University of Cambridge on Mr. H. Helmholtz, Professor of Physics at Berlin, whose treatise "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" is well known to our readers. Professor Helmholtz has, it may be remembered, already received the highest honour which the representatives of science in England can bestow, the Copley Medal of the Royal Society having been awarded to him in 1873.

THE University of Aberdeen has done honour to itself in conferring upon Sir Herbert Oakeley, the Reid Professor of Music at Edinburgh University, the degree of LL.D., when it has also recognised the valuable work done by Sir Herbert in promoting the study of classical music north of the Tweed. The students of Aberdeen are emulating the example of their brethren at Edinburgh, and when Sir Herbert recently visited the University to receive the degree, he took part in a concert of their Musical Society, and addressed to them a few words of hearty sympathy and encouragement.

MISS ELLIOT, a young English lady, who will, according to the Berlin correspondent of the *Times*, soon appear before the London public at the Saturday Concerts, has had the honour of singing before the Emperor of Germany and his Court in the Palace.

THE Paris correspondent of the *Times* reports with approval a musical entertainment, under the patronage of Princess Hohenlohe, given by the German Quartett Verein, in aid of the German Charity Schools at La Villette. The German Ambassador and his family were present, and quite a German colony crowded the Salle Herz, where the concert was given. Herr Carl Hill, the well-known baritone, and Fräulein von Ivan, sang with great pathos a number of the most beautiful German songs, and all passed a delightful evening.

ON the 17th ult. a dinner was given by the syndicate of the French press in London to M. Lamoureux, ex-director of the Paris Opéra. M. Johnson, of *Le Figaro*, presided. The health of M. Lamoureux, English journalism, and French lyric art, were the three toasts which were drunk.

A "NORTH-WEST London School of Music" has been formed at Haverstock Hill in connection with Trinity College, London.

MR. GYE'S prospectus of the Royal Italian Opera, Covent Garden, promises three novelties—Rubinstein's *Demon*, Mozart's *Entführung aus dem Serail*, and Boïto's *Mefistofele*. M. Dupont, of the Monnaie at Brussels, will share the duties of *chef d'orchestre* with Sig. Bevignani. In the tariff of admission an important rise in price of the stalls from a guinea to twenty-five shillings is to be noted.

A TELEGRAM from Madrid announces that on Friday *Lohengrin* was given there for the first time. The public was at first very cold, but warmed as the piece proceeded, and before the end the singers had been called on the stage as many as ten times. The scenery was magnificent, and the performance excellent.

WAGNER'S latest works are to be performed in London in May and June, 1882, under the direction of Herr H. Franke, of the Richter concerts, who has secured Drury Lane Theatre for the purpose. The operas selected are *Tristan und Isolde* and *Die Meistersinger*. The third opera selected for performance is Beethoven's *Fidelio*. The leading singers of the German stage will be engaged. Herr Hans Richter will be the musical chief.

We are sorry to report the death on Friday, 25th ult., of Mr. Johann Baptist Wolf, in his 66th year. He was for 32 years the managing partner of Messrs. Schott and Co., the eminent music publishers of Regent Street, and will be regretted by the whole of the musical profession and trade.

The destruction by fire of the Opera House at Nice has added another catastrophe to the long list of fatalities, caused in a great measure by the imperfect building of the great European theatres. The impossibility of speedy egress added to the panic caused by an explosion of gas and subsequent darkness caused immense loss of life. Among the victims was the principal bass of the company, while in the boxes were a son and two daughters of Mr. Kennedy, the well-known Scottish vocalist. They left Edinburgh about three weeks ago for the purpose of pursuing their studies under Signor Lamberti. The son, Mr. James Kennedy, who was 25 years of age, had for a long time assisted his father, and was possessed of considerable musical talent, while the two daughters, Miss Kate and Miss Lizzie, 19 and 17 years of age respectively, only recently appeared in public, and they also gave good promise of a successful career. Mr. Robert Kennedy, another member of the family, who happened to be at Milan at the time of the disaster, went to Nice and recognised the bodies of his brother and sisters. In a telegram to his father he stated that "they were recognisable beyond the possibility of doubt."

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(*Continued on p. iii.*)

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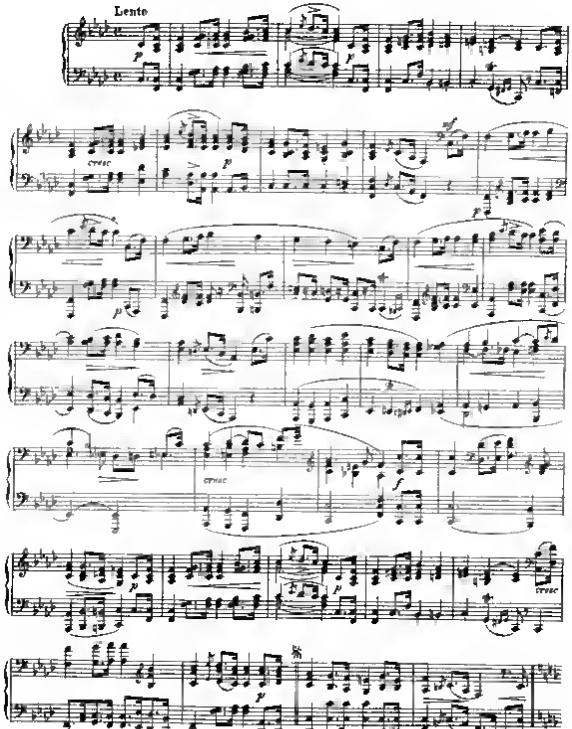

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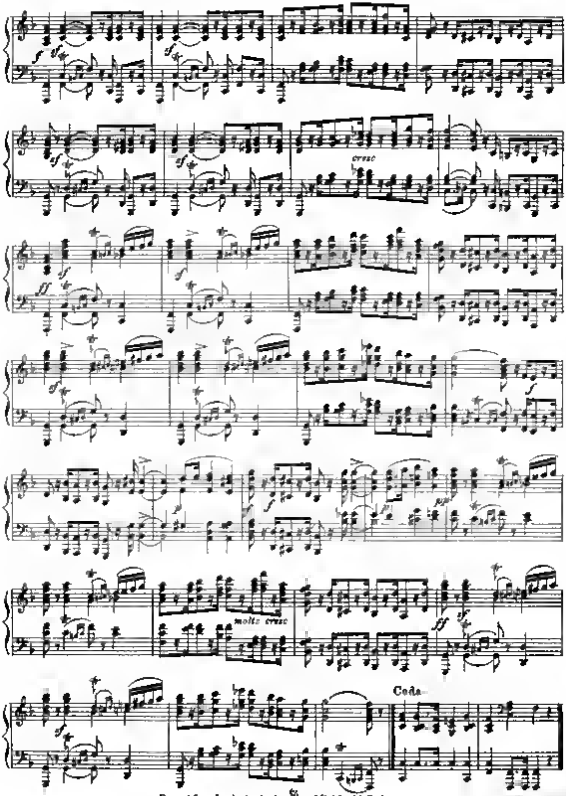

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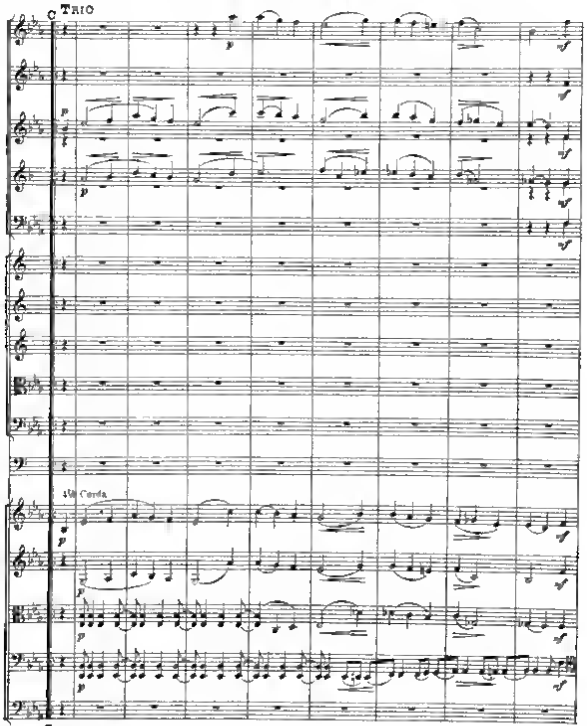

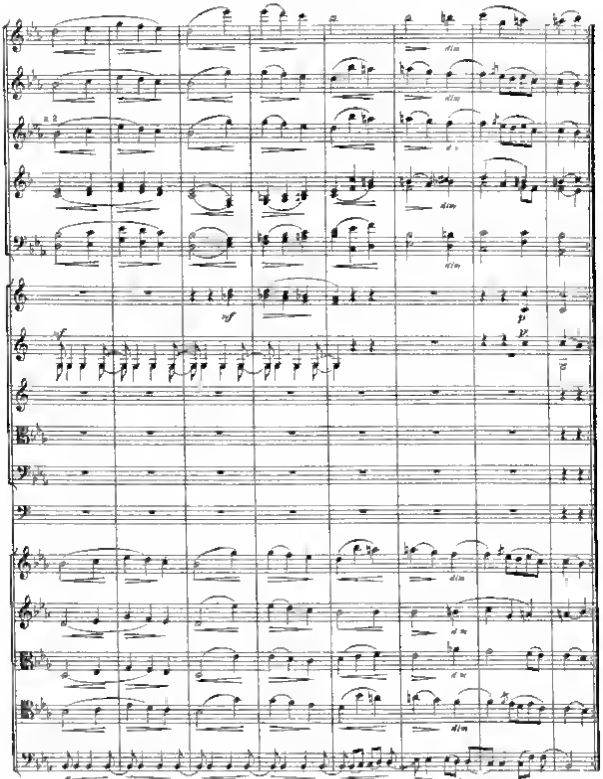
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The Monthly Musical Record.

MAY 1, 1881.

THE influence of an increased tariff for the stalls at the Royal Italian Opera has been the subject of almost as much discussion as the abolition of the pit at the Haymarket Theatre by Mr. and Mrs. Bancroft; but, judging by Mr. Chappell's experience at St. James's Hall, it is not likely to frighten an audience so long as the attractions of the performances are maintained. At both the Monday and Saturday Popular Concerts the attendance has, if possible, been larger than in previous years, although nothing of a special character has marked the programmes. Of absolute novelties the season has been unusually bare, and, accepting the chronicle of the *Athenæum*, the works new to the audience were Mozart's Serenade in E flat, for wind instruments; Dvorák's Quartet in E flat, Op. 51; Davenport's Trio in B flat, Op. 5; Ignaz Brull's Trio in E flat, Op. 14; Rontgen's Sonata in B flat, Op. 3, for piano and cello; Volkmann's Quartet in G minor, Op. 14; and the new series of Brahms' Hungarian Dances. Next year a quarter of a century will have elapsed since Mr. Chappell's first Popular Concert was given, and judging by the favour with which they are still regarded the silver wedding will be but the prelude to another series of successes.

Few men, apart from their private acts of benevolence, are by virtue of what we may term indirect contributions better entitled to be classed as philanthropists than the professional musicians who forego their claims to remuneration for singing and playing at the countless charitable concerts, dinners, and other gatherings which every season brings with it, and as a natural consequence a testimonial to a musician ought, *cæteris paribus*, to receive general support. On this general ground, and still more on account of the special merit of the work which he has accomplished, the scheme for offering to Mr. Manns some worthy recognition of his twenty-five years service in the Sydenham concert room deserves to be heartily taken up, and the list of names associated with it is a sufficient proof that it has already met with much approval. Mr. Manns, who is fifty-five years of age, came over to England in 1854 as deputy to Mr. Schallehn, whose name will be remembered by some of our readers as the director of the little string band then engaged at the Crystal Palace. Thence he migrated for some months to provincial work, and after conducting the summer concerts at Amsterdam accepted the post of *chef* at the Crystal Palace, which he has since held with so much honour to himself and benefit to musical art in this country. Without detracting from the credit due to Mr. Grove for the researches in Germany and the musico-literary labours at home which have helped so materially to gain for the Sydenham concert-room its world-wide reputation, not a step could have been taken in the absence of the masterly training which Mr. Manns has given his orchestra, and the result is that not only on the winter Saturdays but on every day in the week classical works are performed with a finish and enthusiasm which, if equalled, are seldom excelled even in Germany. The mind and hand which have accomplished such a work must necessarily be of a high order and need no praise; but the tenacity of purpose and the unflagging energy which Mr. Manns has thrown alike into rehearsal and performance may well be made the subject of a testimonial presentation.

The production of a new opera by Gounod is, in the face of the popularity of his *Faust*, and of the merit of several of his other works, justly entitled to be regarded as a prominent event of the musical month, and in another column we give a translation of an article from a German contemporary, which seems to represent with considerable accuracy the views of educated musicians upon the score. The *mise en scène* under M. Vaucorbeil's liberal management is, as might have been expected, magnificent, but in intellectual conception and treatment the music seems to be wanting. The *Times* correspondent, looking at the performance as a whole, chronicles it as "one of the greatest events the national opera can record," but at the same time he is compelled to admit that the success, though decided, was intermittent. The *Standard's* representative is still more careful not to indulge in an enthusiasm which may have to be recalled, and sums it up as "hardly likely to attain the wide popularity of *Faust*, though studded with gems." The *Daily Telegraph* describes the opera at a first hearing as "decidedly wanting in relief," and says that although if he "were to analyse it number by number he would have nothing but praise for each individual morceau—for there is not one that does not bear some indication of the composer's poetical feeling and power of picturesque expression"—yet he is compelled to add that "graceful as the separate numbers are they glide past without leaving any trace behind." This verdict of quasi-failure has a note of excuse for the composer, who was "heavily handicapped in having to set a weak and utterly uninteresting plot," but such an apology is after all worth but little, as although good librettos may be as rare now as in the days when Mendelssohn lamented their utter vacuity, a composer of M. Gounod's eminence ought to be more jealous of his reputation than to set a book which is unworthy of his pen. The *Athenæum* of last Saturday, giving what may be regarded as a well-considered verdict, takes a different view of the libretto, which offers, he says, good situations to a composer; in fact, he questions whether Gounod has availed himself to the full of his opportunities. Admitting willingly the composer's musical skill, stage experience and dramatic instinct, the critic finds himself unable to offer anything but a negative reply to the crucial questions whether the author of *Faust* has given us here any new manifestation of his genius, and he adds what is perhaps the strongest condemnation that can be offered to a work of this class—that it contains nothing which has not been heard before, and he

prophesies that if *Le Tribut de Zamora* should have a long run it will be owing to the excellence of the performance, and especially to the acting of Mlle. Krauss. Among the French critics, M. Moreno of *Le Ménestrel* repeats the verdict of an habitué of the opera, who declared the work to be nothing more than *Polyeucte* in a new dress, and this opinion is, he says, by no means singular. His general conclusions are scarcely more favourable than those of the English and German critics. Thus the opera must, it is to be feared, be regarded as a disappointment.

The recent destruction of the opera house at Nice has led the Italian Government to appoint a Commission to inspect all the theatres, and strangely enough, the house they first visited was the Quirino, which is built entirely of wood. The recommendations of the Commission will, it is said, be strictly carried out, and managers will be compelled to adopt any measures which may be recommended for the safety of the audiences.

Many of our readers who are able to make a spring visit to Germany will be interested to learn that the Lower Rhenish Festival is this year to be held at Düsseldorf, and that it will be directed by Niels-Gade, the Swedish composer.

A Belgian journalist has been pointing with justifiable sarcasm to the virtual absence of genuine musical taste in Rome, as evidenced by the scanty attendance—less than two hundred—at a concert of high merit recently given by Mancinelli, the conductor at the Teatro Apollo, in which Beethoven's eighth symphony was one of the most noteworthy items. Even the two hundred included, we are told, the members of the press and a strong infusion of Germans who had been attracted by the promise of the Prelude to Wagner's *Tristan und Isolde*. By way of contrast we read of the enthusiastic reception of a violinist without arms, who has attracted crowds of King Humbert's subjects.

Honesty is a critical virtue of a high order, but humility is more rare, and we therefore give due prominence to the confession of *Le Ménestrel*, which, perhaps, goes far to explain the discrepancy that often appears between the verdict of the contemporary, and the judgment of posterity on the merits of French music. "In France," writes the journalist, "we judge too easily of musical works without taking time to correct our first impressions." This—although true, more or less, of all musical criticism, much of which is the product of high pressure—is especially true of opera and concert notices; and not only in France, but in England, it would be no unwise procedure to postpone for several days the articles which are now too often hastily penned almost before the sounds of the music have died away from the critic's ear.

A testimonial to the veteran Professor Ella, founder and for more than thirty years director of the Musical Union, is among the projects of the month, and the distinguished names to be found among the committee for carrying out the scheme, gives it every prospect of success. The Union commenced its matinées on the 26th ult., under the new director, M. Lasserre, the cello player at the matinées of recent years, whose qualifications for the post are of a high order.

Mr. Mapleson's programme of the season at Her Majesty's Opera House has but little to mark it out from the scheme of Mr. Gye as far as novelties are concerned, the only absolutely unknown work promised for performance being *Il Rinnegato*, by Baron Bodog Orczy, a Hungarian composer resident in London, who has borrowed his subject from Hungarian history, and has, it is said, treated it after the fashion of Wagner. Boïto's *Mefistofele*, produced at the fag-end of last season, will be played again, and as a quasi novelty, we are to hear *Semiramide* with Mme. Nilsson for the first time as the Assyrian Queen. Signor Faccio will share the duties of conductor with Signor Arditi. Among the artists will be all the singers familiar at the house in the Haymarket, except Miss Hauk and Mme. Marie Roze, the latter of whom is, we believe, singing for Mr. Mapleson at New York.

The success attained by Herr Scharwenka during his recent brief visit to this country deserves to be noted as an evidence of the readiness of English musicians to do honour to a Continental artist when he can win his spurs in a legitimate way. The introduction, at the first of the Philharmonic Society's concerts of his second concerto, already received with much favour in Berlin and Vienna, brought him before the public in the double capacity of composer and executant, and he was subsequently engaged to give recitals at Brighton, Bristol, Sunderland, and Newcastle, where he was received with the same enthusiasm as in London. The provincial concerts were all given within a period of ten days, when Herr Scharwenka was compelled to leave for Russia, and he was unable to accept further engagements in this country owing to his military obligations.

CRITICISM OF THE MONTH

THE Berlioz epidemic, as the acute critic of the *Saturday Review* terms it, from which we have been suffering of late in the metropolis, naturally forms the subject of many of the criticisms on musical topics published during the month, and the writer just quoted devotes a column of interesting analysis and comment to the French composer's dramatic symphony *Romeo and Juliet*. The *Saturday Review* joins issue with the author of the Philharmonic Society's analytical programme, who had described the work as "amongst the highest efforts of modern music," and professes to have been disappointed with it. A clue to his feeling is given in the following words:—

> "Perhaps our disappointment in *Romeo and Juliet* may be such as will always follow the performance of programme music. The notes that may represent the groans of a person suffering from poison to one mind may simply suggest something rather

comic than otherwise to another if these notes are not accompanied by the dramatic effects of the stage; and it must be conceded that to be forced to search in the pages of an analytical programme for the meaning which the composer wishes to give to certain startling passages is somewhat taxing to the patience, and calculated to interfere with the just appreciation of the music."

The scherzetto the *Saturday Review* instances as an illustration of that "eccentricity combined with an almost perfect mastery of the exigencies of the art" which he defines as one of the most prominent features of Berlioz's genius, but he complains that, owing to its position, the movement "suffers in one's esteem as a stop-gap, and, being a subject already treated, is rather meaningless."

The *Pall Mall Gazette*, referring to what he also diagnoses as the "Berlioz fever," credits the Philharmonic Society, "not the most energetic of musical bodies," with "taking advantage of the prevailing mania to present the *Romeo and Juliet* symphony to its subscribers." Of the work itself he writes:—

> "It is far too elaborate and original to be fully grasped at a first hearing. It illustrates at once the splendour and the weakness of Berlioz's artistic nature. At the time of its composition he was seized with a burning enthusiasm for Shakspeare, and by way of emphasising his feelings he has strangely enough included a movement intended to illustrate the altered *dénouement* of Garrick, 'whose poetic susceptibility,' he says, 'is of a very elevated kind.' But it would be unjust to dwell on any defects discoverable in the *Romeo and Juliet* symphony. It is a work of consummate genius, and, as mere tone-painting, some of the movements are startlingly vivid."

The *Athenæum* praises the Philharmonic directors for giving the subscribers a second hearing of the work, on the ground that it must, to a large extent, have been found difficult of comprehension at the first rendition. The writer proceeds to express his opinion of the symphony, and breaks a lance with Mr. Cusins as to the pace at which he took the Queen Mab scherzo:—

> "The composer was so fascinated with his subject that the very intensity of expression he has sought to convey in his music is at first a stumbling-block, for we cannot readily follow to the extreme heights and depths whither his glowing fancy has led him. Very much that seemed obscure at first became clear at the second performance, and our opinion of the symphony as an adequate commentary on Shakspeare's masterpiece is, therefore, proportionally heightened. This remark applies more particularly to the love scene, the funereal chorus, and the movement illustrative of the events in the tomb of the Capulets. On the other hand, the operatic *finale* in which Friar Laurence figures so prominently had still more the effect of an anti-climax, and, if not an artistic mistake, is undoubtedly the weakest portion of the work. On the whole the second performance was better than the first, but it cannot be said that the improvement was very marked. A little more attention to the phrasing was shown in the instrumental movements, but the *tempo* of the Queen Mab scherzo was even slower than before. The movement is timed 138 measures to the minute, and the pace adopted was only 104. There can be no excuse for such a wilful misrepresentation of the composer's ideas."

The Bach Society's revival of Handel's setting of Dryden's "Ode on St. Cecilia's Day," known as *Alexander's Feast*, comes in for its share of notice, and the *Saturday Review* characterises it as "really a great work as it now stands with Mozart's accompaniments." Of the performance under Mr. Goldschmidt's beat the *Review* does not speak with unmixed praise, and his strictures upon their deficiencies may be read with advantage by other amateur societies:—

> "As far as the Bach Choir are concerned, we may here remark that it would tend greatly to the better rendering of the works they undertake if as a body they would attend a little more to the conductor's beat. From the want of this presumably there appeared an irresoluteness in their attack at several points during the performance, which marred the effect that might otherwise have been produced. A well-known conductor once told us that he expected each member of his chorus to look at him at least once in every bar of music in which he took part, and there can be little doubt that his expectations were reasonable. If this matter were more attended to we should not have to listen to an orchestra laboriously dragging a chorus after it, and, as we have said before, effects could be produced which otherwise are impossible. This fault was most marked, however, during Brahms' *Deutsches Requiem*, a work which above all things requires particular attention in these points. The lovely number, 'Behold, all flesh is as the grass,' became almost wearisome in its want of preciseness, and in the pieces where the chorus has to sing with the solo voices the fault was too apparent. We have no desire to criticise an amateur choir severely; but, bearing in mind what amateurs can do, and have done, in choral singing, we think it not altogether unfair to point out a fault like this. The Bach Choir is composed of excellent material, and we doubt not that, with more attention to such points as this, it might become one of the leading choirs in the country."

The *Times* critic, after referring to the neglect of the Handel cantata, the cause of which he holds it to be difficult to discover, indicates some of its characteristic points:—

> "As a whole the work is certainly inferior in breadth and grandeur to the master's great oratorios. The massive choral effects of *Israel in Egypt* are wanting; the subject required a different treatment. But there are, on the other hand, examples of great melodious beauty, both in the airs and the choral movements, and as regards workmanship the elaborate *finale* may defy the most searching criticism. Altogether the majestic cadence of Dryden's verse has found its perfect equivalent in Handel's music, which in its turn gains by being wedded to real poetry. Among dramatic effects of a high order the air for soprano and chorus, 'Thais led the way to light him to his prey,' may be singled out. An ordinary composer would here have unfettered all the thunders of the orchestra to picture a scene of turmoil and fury. Handel's genius told him that the Greek *hetaira* would be always graceful, whether she led the dance or set fire to the citadel of Persepolis, and the gentle air which he employs renders the horror of the scene much more impressively than any amount of noise could have done. It is in such subtle touches that the hand of the master is discovered."

The *Athenæum* finds less to admire in the cantata than his brother of the *Times*, and holds that the reasons for its neglect are not far to seek:—

> "The breadth and majesty conspicuous in Handel's oratorios must ever appeal to musical hearers of every shade of opinion; but in his secular works we only note forms and mannerisms long since grown old-fashioned, if not effete. Thus much of the music of *Alexander's Feast* can only be listened to with curiosity—certainly not with pleasure. The version given on Wednesday was practically that of Mozart, which does not include the movements subsequent to the chorus, 'Let old Timotheus yield the prize,' where Dryden's poem ends and the additions of Newburgh Hamilton begin. But some further slight and judicious curtailments were made, the performance even then being lengthy almost to weariness."

The *Athenæum*, in its notice of the Philharmonic Society's third concert, finds just cause for complaint

in the lack of discretion shown in placing an important novelty like Svendsen's overture *Sigurd Slembe* at the close of a long programme:—

> "The work is intended as an introduction to Bjørnson's dramatic trilogy of the same title, and might with perfect justice be termed a symphonic poem, if length, elaboration, and picturesqueness constitute a claim to that somewhat elastic and ill-defined title. Unfortunately it is out of the question to deal justly with the merits of the piece, because, for some inscrutable reason, it was placed at the end of the programme, and it was past eleven o'clock when it came on for a hearing. How an audience after listening to more than three hours' music could be mentally fit to appreciate and pass judgment on a composition of so complex a nature as Svendsen's overture is a question which Philharmonic directors can alone determine."

The writer strengthens his indictment against the vice of thus putting novelties at the close of an exhausting performance, by pointing out that Mr. Mackenzie's second Scottish Rhapsody "Burns" shared a like fate on the day it was produced at Sydenham, and he pens the following little homily for the benefit of Mr. Manns:—

> "There seems something akin to obstinacy in maintaining a course of action against which protests are continually being made, and which has absolutely nothing to recommend it. Even if those persons whose engagements compel them to hasten back to town are not entitled to receive any consideration, some regard might be felt for composers, whose works can scarcely be listened to with due attention by an audience wearied with a long programme."

A recent concert of the Sacred Harmonic Society furnished Mr. Chorley's successor with an opportunity of saying a good word for Cherubini's grand Requiem in C minor, which is far too seldom heard:—

> "This noble work is worthy to compare in dignity and solemnity with the more celebrated setting of Mozart, whilst as religious music pure and simple it may take even higher ground, Mozart's work retaining the palm for sensuous beauty and expressiveness. Cherubini's excellence as a contrapuntal writer is nowhere displayed to greater advantage than in the C minor Requiem, the fugue, 'Quam olim Abrahæ,' being a masterpiece of ingenuity and effectiveness. Throughout his treatment of the voices is so felicitous that no sense of monotony is felt in consequence of the work being written for chorus only. Again, the chaste orchestration affords a lesson to musicians in these days of monstrous scores and blatant effects."

THE SPIRIT OF ITALIAN, FRENCH, AND GERMAN MUSIC

A LECTURE DELIVERED AT THE ROYAL INSTITUTION OF GREAT BRITAIN, IN THE LECTURE THEATRE OF THE SOUTH KENSINGTON MUSEUM, AT THE LONDON INSTITUTION, THE PHILOSOPHICAL SOCIETY OF EDINBURGH, ROYAL INSTITUTION OF MANCHESTER, ETC. ETC.

By E. Pauer.

(Continued from page 68.)

WE will now turn our attention to France.*

In reading the history of French music we at once recognise two facts: first, that the chanson or song was developed much sooner in France than in any other European country; and secondly, that France owes the chief improvements in her music not to her own sons but to foreigners. Lully, Piccini, Cherubini, Isouard, Carafa, Spontini, and Rossini, who all contributed to French music, were Italians. Grétry was a Fleming; Gluck and Meyerbeer were Germans. The Italian Lully was the founder of the French opera, and certainly Rossini and Meyerbeer were the men who in *William Tell*, *Robert le Diable* and *Les Huguenots*, developed and perfected the French grand opera. The most celebrated French composers were Rameau and Couperin, Berton, Boieldieu, Hérold, Auber, Halévy, Adam, Paer, Méhul, Lesueur, Berlioz, and one of the most distinguished musical French geniuses is certainly Charles Gounod.

The characteristic features which distinguished France in her musical productions in past times were the very same on which she still bases her claims to distinction. We will name these features at once: they are grace, great clearness, a decided charm of rhythmical life and expression, and a considerable variety of happily conceived harmonious changes. We might add to these qualities an undeniable elegance and a never failing taste; also a peculiar French quality, a kind of French speciality, best defined as piquancy, or the power of exciting and maintaining the attention. In the Italian opera buffa we find music reigning as supreme mistress and sovereign—we might say, as the noble hostess, who invites the *drama* to be her guest. In the French opera comique, however, the hostess is Thalia, the muse of comedy, who invites as her guest Euterpe, the muse of harmony.

The one thing the Italians consider needful in their opera is beautiful song; to this everything is accordingly subordinated. The Italian opera buffa does not admit of dialogue; the so-called "recitativo secco" is the connecting link that binds one air to another. The action or story of the opera buffa is always simple, transparent, sometimes even exceedingly poor and meagre. The criterion of the competency of the performers is not their power of acting, but entirely their vocal skill. Quite different is it with the French opera comique. The dialogue is here such an essential part of the whole that even operas with a melancholy story are interspersed with dialogue, and are, therefore, considered to belong to the domain of the opera comique. If we examine an opera of this kind, we shall find that *music* forms the smaller, *dialogue* the larger ingredient. This seems quite natural, in so far as the story of an opera comique is sometimes very intricate and complicated, and the process of developing the plot and bringing it to a climax, could not be so intelligibly rendered by means of music as through the words. Each scene must be full of humorous, witty, and spirited dialogue, and the libretto writer is careful to provide interest and amusement to the spectators at every opportunity. The performers are for this reason mostly very excellent actors, and the French public would consider a rich and powerful voice in an opera comique not only superfluous, but actually a disturbing element, inappropriate and misplaced. But if they dispense with the beauty of the voice they on the other hand deem a graceful delivery, tasteful and precise variation of light and shade, and refined and correct enunciation, the speaking expression, indispensable qualities. It is therefore evident that French operatic music must possess two qualities with which the Italian opera buffa may dispense, namely *piquancy* and *subordination* to the plot. In the opera comique the music has to wait patiently till it receives its cue, and is allowed to appear, and even then it has to accommodate itself to the character of the preceding spoken passage. An undue desire to display independence could here not be admitted. It is like the dialogue of a company of refined and educated friends, like the spirited debate and delicate repartee, where the amenities of social intercourse demand as a duty, that no participator should express his sentiments

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* Compare D. F. E. Auber, Musikalische Charakterbilder von Otto Gumprecht. Berlin, 1869.]

too loudly, in attempt to engross the conversation, or, as good-natured Goldsmith said to sturdy self-opinionated Johnson "*to make a despotism of what ought to be a commonwealth.*" That music of such a kind demands from the composer a greater degree of intelligence, more refined wit and general cleverness, is quite evident. The French composer has here to speak as it were in half utterances, to keep in mind the maxim of Cowper—

> "But still remember, if you wish to please,
> To press your point with modesty and ease."

He has to insinuate his ideas with delicacy; he must be content to imply a great deal in a few phrases; he has to vary his theme without hesitation or stammering, and yet without hurry, to give every feeling its appropriate tone and expression.

Only one phase of the art—the more technical and material phase—comes here to the surface. There must be a graceful and easy treatment of the subject. This is what we most admire in the French opera comique; and any one who wishes to study examples of the different styles, or the different character of the Italian opera buffa and the French opera comique, could, I think, find no better specimens than Rossini's *Barbiere di Seviglia* and Auber's *Domino Noir*. One characteristic feature of most of the modern French comic operas is obvious to almost every one, namely, their likeness to a collection of quadrilles in continuation; but this analogy with the popular dance arises from a very prosaic reason, namely a pecuniary one. There is a tacit agreement between composer and music publisher that the opera shall contain a certain number of melodies adaptable to the purpose of a quadrille. Such a metamorphosis answered two ends; it added an agreeable *lightness* to the opera, and imparted a satisfactory *heaviness* to the pocket of the publisher. That it was also the interest of the composer to obtain a greater honorarium is evident; but on the other hand, it is a fact that anything written *ad captandum vulgus* for the sake of courting popularity, does not enjoy that longevity to which a work of art may aspire in which this purpose is only a secondary one. If we were to point out the gems of the French opera comique, we should accord the first place to Boieldieu's charming *Dame Blanche* and Auber's *Le Maçon* and *Fra Diavolo*. It is to the highest degree interesting to observe what influences have helped to produce these undoubted masterpieces. With all due appreciation of the importance of the French chanson, which dates as far back as the middle ages, and was so efficiently cultivated by the troubadours of Provence, we cannot be blind to the fact that it exercised a deleterious effect upon the composition of the earlier French opera. The chanson is like the lied or song, a lyrical composition, and thus did not express correctly the dramatic life, which is to say, the heart, the blood of the opera. All the preceding operas by Monsigny, Grétry, Berton were conducted on the form of the chanson; but it cannot be denied that stiffness and dryness were to a great extent the principal characteristics of the old French chanson. But the opera in reality demands a broader, a more flowing melody, a deeper stream of harmony, and an expression which vibrates through our consciousness with quicker and more energetic pulsation; in short, the opera requires richness and independence of movement, and is marred by poverty and constraint of expression. If we concede that the earlier French opera could be compared to a somewhat barren and parched soil, we may with equal justice remark, that the influence of Rossini's genius refreshed that poor and sterile ground like the falling of a warm spring rain. The buds that drooped and languished for want of the sunshine and rain of sympathy were refreshed by this welcome shower, and soon burst forth in their full beauty and fragrance. That these blossoms could not attain to full fruition was not entirely the fault of the composers, but greatly the consequence of the vitiated taste of that gay capital, Paris, whose verdict was received as that of all France. Never was there such centralisation in any country as in that vast, fertile, and rich France, whose intellect and art are wholly represented by Paris. That such a concentration, such a gathering of so many hundred rays of the light of talent and genius into one focus, has a most pernicious influence upon the nature and development of art in general, is undeniable; indeed, it may be said that the modern French opera comique is but an emanation from the Parisian salon. Every French composer who is desirous of obtaining fame has to go to Paris, must submit to the commands of the director, the caprices of the singers, and last, not least, to the whims of the all-powerful critics.

We have mentioned the different schools of Italy; we have spoken of the activity which reigned in the operatic circles of Naples, Florence, Milan, Venice, Bologna; we could not make a similar enumeration with regard to France. No one could point out a school of Marseilles, Lyons, Bordeaux, Toulouse, Hâvre. Each and every triumph has had to be earned and obtained in Paris. We shall see, when we have to speak of the superiority of German music, that it is greatly, if not entirely, due to the political division of the German empire, which fostered an independence of action on the part of the various composers; but I will not anticipate, I only wish to be understood to say, that the supreme authority Paris exercised over all the artistic productions of France, if viewed in a purely artistic light, cannot be considered an advantage, but the very reverse. A singer who obtained a great success in Paris would be able to decree the laws of expression, taste, &c., and no native composer would dare to protest against such tyranny. This fact also explains why foreign composers like Gluck, Cherubini, Spontini, Rossini, and Meyerbeer had such immense weight in the scale of French art. While they had as it were to acclimatise themselves, to submit to the stern necessity of pleasing the French taste, yet, as they did not entirely lose their musical nationality, they were enabled to infuse a new and vigorous life into the rigid and sterile French form.

The Italians could combine their specific national qualities with the purely French characteristics; could add the spontaneous vocal charm and the almost innate euphony of their music to the piquancy and richness of the French rhythm, and the graceful and plastic roundness of the French construction. They found that the French costume fitted their Italian forms, and that both the Italian and French art were the better for their association. The same thing happened to the German composers who wrote for Paris. The industrious Berlin townsman, Meyerbeer, planned finales and other concerted pieces with a carefulness, industry, and patience, which a Frenchman would scarcely have deemed necessary. Before we conclude this part of our subject, we may observe that the prominence the French composers give to the rhythmical expression of their music is greatly due to the military spirit of the nation. Already in remote times the French military and warlike songs were distinguished for their rhythmical life and expression; and it may be observed that movements in march time have never been introduced into vocal music with such exquisite taste as by the French composers. Where there is much that is good, faults may be pointed out in no unkindly spirit, and where there are many faults it is a duty to seek for

the good; therefore the analysis of defects must not be considered as arising from partiality or prejudice. The glittering quality which we find in the French character we meet with also in French music—the *savoir faire* and *savoir vivre*. These two essentially French qualities which render the social intercourse with the Frenchman so pleasant, shine forth in their music also, and remind us of the

> " Gay sprightly land of mirth and social ease,
> Pleased with herself, whom all the world can please."

It is the music which is best suited for social amusement; it is agreeable, yet not deep; it is melodious, yet not abstruse; interesting, yet not exciting; in short, it is music made for the sole purpose of pleasing and obtaining success.

In summing up our observations on the spirit of French music, we may say that it is replete with taste, and a certain piquancy of which neither the Italian nor the German music can boast—that its construction is exceedingly clear and symmetrical. Further, we observe that the French have a correct and innate feeling for symmetry, roundness and smoothness; but if we look at the reverse of the medal, we find a singular absence of that intensity of purpose which warms and gladdens our heart; further, a lack of grandeur and breadth; we meet with more sprightliness than depth, with more technical efficiency than fancy and inspiration. In fact, we may say, in the words of Goethe—

> "We see the object, and it disenchants us."

[*To be continued.*]

DR. W. H. STONE ON THE CAUSES OF RISE IN ORCHESTRAL PITCH AND THE METHODS OF OBVIATING IT.

A PAPER on this subject was read by Dr. W. H. Stone at the last meeting of the Musical Association.

Dr. Stone commenced by observing that after his recent lecture at the Royal Institution, he had been asked what practical suggestions he had to make on the subject which he there treated mainly in its theoretical aspect. It had occurred to him, and to the excellent secretary of the Musical Association, that a supplement of this character might well be brought before the latter society, which consisted in great part of practical musicians.

He had stated that four causes, at least, contributed to the tendency towards sharpness, namely—

I. The excess of true fifths, as tuned to by violins, over corresponding octaves.

II. The rise, by heat, of modern wind instruments.

III. The difficulty of appreciating slow beats, leading players, for the sake of prominence, to tune slightly above absolute unison.

IV. The predominant effect on the ear of a sharper over a flatter note, causing a steady rise in the instruments susceptible of tuning.

On the first of these little time need be spent. Twelve fifths and six major tones respectively exceeded seven octaves and the octave by the Pythagorean comma, equal to 0·2346 of a semitone. The stringed instruments, tuning to the perfect untempered fifth would have no obvious inclination to exceed the octave, which did not exist on their instrument, and which was not so closely guarded by painful dissonances as the smaller interval. The second cause really only applied to the wood-wind—flutes, oboes, clarinets, and bassoons. The brass instruments had unlimited power of tuning to any pitch—the horns, by crooks and slides; the slide trumpet and the trio of trombones (which formed the only quartet of true intonation in the orchestra with exception of the strings) by their power of varying the length of their slides to any given degree by ear.

It was, therefore, from the wood wind quartet that the main opposition to a rational lowering of our present high pitch came. Flutes were commonly sharp, and the notes were so easy to modify in this respect by turning the embouchure towards or outwards from the lip, that it was difficult to catch them tripping.

The oboe had the prescriptive right to tune the orchestra, derived probably from times when it was the only wind instrument present. It was, however, easy to flatten as well as to sharpen, from its thin double reed, indeed it often sank after heavy playing from the failure of the player's lip-muscles. The rise of the clarinet with heat was enormous, far greater than was admitted by players. Between freezing-point and the heat of a warm concert room (about 75° Fahrenheit) it amounted, from the speaker's experience, to quite a semitone. Nor was it easy to flatten again, as the pulling out of the mouthpiece acted with greater effect on the notes at the top than on those at the lower part of the tube.

The bassoon, being an eight-foot tube, does not warm up so quickly or so thoroughly, and in consequence is more under the player's control.

In all cases the difference of pitch, owing to the various seasons in our changeable climate, required to be borne in mind; the winter pitch of a large band like that at Covent Garden being considerably below their pitch in the summer opera season. Mons. Mahillon, the eminent instrument maker of Brussels, kept two harmoniums at an interval of more than a comma, for tuning purposes; the flatter in winter, the sharper in summer. The free reed of the harmonium had been already shown to vary very slightly with changes of temperature.

The third point depended on the acknowledged difficulty of tuning to unison. Indeed, the method had been totally discarded by Scheibler in his later experiments. He found it far easier and more accurate to tune to an intentional difference of four beats a second. There is apparently a small space on either side of unison in which beats are so slow as to be unnoticed, and to be differently estimated by different ears. This physiological fact had already been noticed by the speaker in a former paper.

Mr. Hipkins, of Messrs. Broadwood's, had informed him that if two pianos of different quality of tone tuned by means of beats to absolute unison, were successively tried by practised musicians, they invariably considered the softer and fuller toned instrument to be the flatter. In the case of uncommon qualities of tone even serious dissonance might be overlooked, as in the recent performances of a toy symphony at Covent Garden, where the toys were at the normal diapason, and the accompanying instruments at the high English pitch.

The predominant effect of a sharp note on the ear was another physiological fact which should not be forgotten. It was this which caused conductors to attack players in a band for flatness, but hardly ever for being sharp. To this cause also was probably due the fact that solo stops, such as tubas in organs, were usually voiced considerably higher than the accompanying diapasons. In the late Crystal Palace organ this defect was so palpable that it had formed the subject of complaint from the wind instrument players themselves.

The practical suggestions flowing out of the preceding remarks might be briefly given.

1. Conductors should use a free reed as their standard of pitch, in preference to a tuning-fork.

2. They should tune downwards instead of upwards;

noticing those players who were sharp instead of those who were a little flat, as the latter defect tended to cure itself, the former to get worse.

3. If great accuracy were required, as for an organ, the method of tuning by resonance should be employed. In this the pipe or other instrument was varied until a large tuning-fork on its resonance box spoke by sympathy.

4. Some society or institution, like the one addressed, should undertake the systematic tuning and pitching of instruments, on the system adopted for weights and measures, and for thermometers at Kew.

THE NEW COPYRIGHT BILL.

THE provisions of the new Copyright Bill, introduced into the House of Commons by Mr. Hastings, the member for East Worcestershire, have naturally excited very considerable interest in literary and musical circles, and have already formed the subject of some able letters in the *Times*.

The clauses enforcing immediate registration of works without a period of grace for the protection of authors "innocent of legal training," and another clause allowing the importation and sale of Colonial reprints of English copyrights in the British dominions, to the inevitable injury of publishers in this country, have been satisfactorily disposed of by Mr. Edward Marston, of the well-known publishing firm of Sampson Low, Marston, Searle, and Rivington, in a letter to the *Times* of 16th April, wherein he shows the monstrous injustice of both the provisions; but we believe that Mr. Marston has slightly overstated the evils of the Bill when he complains of the wrong which would be done to an aged author by making fifty years after registration the term of copyright. The Bill, as Mr. Marston will see, provides for a possible extension of the period, and thus one of the hardships of the measure is at any rate partially remedied.

In further reference to the Bill two important letters from Mr. Herbert Spencer, addressed to the Law Amendment Society, by whose committee the measure has been drafted, were printed in the *Publishers' Circular* of the 16th of April, in which the writer combated the theory urged in defence of the permissive sale of Colonial reprints that it would secure cheaper literature to the English public. This Mr. Spencer declares, and we entirely agree with him, is a worthless apology for a most injurious proposal, as it is no part of the business of the State to take any measures for providing cheap literature any more than it is to secure cheap land. All it has to do in such matters is to remove its own *artificial hindrances* to cheapness. Any such scheme as that contained in the Bill is, as Mr. Spencer justly points out, diametrically opposed in principle to free trade; for trade ceases to be free when the State instead of enforcing contracts made between the author and the reader interferes between them to regulate in any way the prices paid by the one or the profits made by the other. The true state of the case from the author's point of view is, as Mr. Spencer puts it, that if cheap Colonial reprints were admitted to this country, as provided in the Bill, it would involve a serious loss to those authors of books unprofitable in the earlier days of their sale, who when they became successful would have to meet the competition of imported reprints, and would virtually never recoup themselves for the previous loss—or, in other words, for the actual cost of the production of the books.

Still more trenchant is the criticism of the Bill offered by Mr. Samuel Smiles in the *Times* of Monday last, when he says that the proposed Act would, as far as British copyright is concerned, be worse than nothing, and would simply meddle and muddle. As regards International Copyright Mr. Smiles does not believe in the probability of any agreement on the part of the United States to an equitable scheme which would really serve the interests of English authors; in fact, he almost resorts to a *reductio ad absurdum* when he says "The only chance for English authors is to emigrate to America and become American citizens; this is the only method by which they can secure copyright in both countries."

While, however, the subject in these general aspects must have a strong interest for our readers, there are sides from which it may be viewed as regards composers and publishers of music, and on this point we desire to call attention to a letter from Mr. George Augener which has just appeared in the *Times*. The importance of the whole question, whether from a purely literary or from a musical point of view, is very great, and we recommend our readers to give the text of the Bill their serious attention, and, if necessary, to petition Parliament on the subject.

The following is the text of Mr. Augener's letter:—

To the Editor of THE TIMES.

SIR,—A new Copyright Bill introduced into the House of Commons by Mr. Hastings contains clauses which require very careful consideration by all who, whether as authors or publishers, are interested as probable future owners of copyrights. I do not propose discussing the objections to the measure which Mr. Edward Marston has ably represented to THE TIMES of the 16th inst., but there are several other clauses calculated to upset arrangements which have worked well for years, and these parts of the Bill ought to be amended or eliminated altogether before it becomes law.

Clauses 78, 79, and 83 of the last revised text of the measure accord to the foreigner under the International Copyright Act all the protection of the British-born subject. They abolish altogether the necessity of entering at Stationers' Hall a foreign work first published abroad, and they also destroy the present obligation to deliver copies of such works for the use of the British Museum; in fact, they make every foreign work in England copyright which possesses copyright in its native country so long as such country has international copyright with England. This virtual abolition of the registration of foreign works in England would be a grave mistake, for with its abolition the only proof available to English houses of the copyright of foreign works would be lost so far as evidence in this country is concerned. A reference to the yearly increasing registers of foreign copyright entries at Stationers' Hall makes it palpable that foreign publishers appreciate the rights bestowed on them by the opportunity of registering them afforded, and the only complaints heard from them on the subject arise from their contention that the time allowed between foreign publication and registration here (in some cases only three months) is too short, and also that no receipt containing the name of the work entered is given in return for the fee paid. Both these drawbacks might easily be remedied without any interference with the present comparatively satisfactory laws, and if so remedied, what objection can there be to the registration here of foreign works?

I maintain that the registration of foreign works in England is necessary for copyright here; that it gives the only official reliable information which it is possible to obtain of foreign copyrights; that no cause has been shown for its abolition; and that if it were abolished the uncertainty of foreign copyright would lead to numberless extortions and lawsuits. My own experience from numerous cases is that information in foreign countries relative to the existence of copyright there is difficult to obtain, and when obtained is not reliable; and at present my reliance is on the registry at Stationers' Hall.

Thus, while the new Copyright Bill is drawn with an evident desire to save trouble and expense to foreigners, it seems to show but little consideration for the interests of English publishers, who under its provisions would be obliged to incur the trouble and expense of registration and of delivery of copies both in England and abroad. In England it would still be obligatory to

deliver one copy of the first edition of every publication to the British Museum and four copies to the University Libraries of Oxford, Cambridge, Edinburgh, and Dublin; and, in addition, it is proposed to impose a delivery of the like number of every subsequent altered edition, the latter delivery to the Universities being an expensive arrangement. The advantage of keeping a copy at the British Museum for reference is obvious, but it is a hardship and a direct waste of property to compel publishers to send a number of copies to the Universities which for the most part do not interest the members thereof. All such wealthy corporations are able and should be willing to pay for copies of the few scientific works which ought to find a place in their libraries, and thus to give some measure of support to the publishers of works of art and science, instead of levying on publishers an unjust tax, the absurdity of which would at once be seen if it were applied to other trades, as if, for instance, every butcher who kills a sheep were compelled to deliver a leg of mutton for the use of the librarians of the four seats of learning.

With these facts before us it becomes obvious that, although many improvements in the copyright laws are desirable, to alter the law as proposed in the Bill of Mr. Hastings would make in many instances "copywrong of what is now copyright," and it is to be hoped that the good sense of Parliament will prevent such an ill-advised measure from passing into law.

I am, Sir, your obedient servant,
George Augener.

86, Newgate Street, London, April 29.

A GERMAN CRITIC ON GOUNOD'S LAST OPERA.*

We do not know if it be true that Charles Gounod has vowed not to write again for the theatre after producing this work, but we do know only too well that in listening to the opera one cannot get rid of the feeling that, while composing it, its writer continually repented ever having commenced such an unprofitable task. It was a thankless task indeed, and for Gounod more than any other poet-musician, as Messrs. Dennery and Brésil had given him a text in which his greatest gifts—the finesse, delicacy, and imaginary tenderness—could find no proper expression. It appears as if this old-fashioned opera theme would, under the form of a vulgar melodrama, almost find itself at home in a theatre lying far away from civilisation, and it is matter for regret that it escaped this fate, and caused Gounod to waste his music and the Grand Opéra its extravagant appointments upon it. There is only one point that could interest the imagination of the poet-musician—the possibility of contrasting the Mohammedan and Spanish elements; but if Gounod entertained this idea he very soon gave up all thought of its execution, and only in rare cases does the audience notice any attempt to paint or display the contrasting nationalities. It is left to the scenic artists to give to the picture the proper local colours, and their attempts certainly deserve great praise. Musically, there is no difference between the Spaniards and their Moorish conquerors; for instance, one could not imagine a more languishing troubadour and romance singer than the splendid Ben Saïd, the black sheep of the piece.

Ben Saïd (in ordinary life the baritone Lasalle) arrives on horseback one fine day at the town of Oviedo, as ambassador from the Caliph of Cordova, and finds every one joyously assembled on the open space in front of the royal palace. A lovely and attractive virgin, Xaima, who had lost her father and mother in the battle of Zamora, is about to accept a brave young Spanish soldier, Manuel Diaz, as her husband. Accompanied by the chorus, which by the way is not all it should be, Manuel (the tenor Sellier) has just returned from a morning serenade to his bride, and, with the bridal procession, is just about to start for the church when Ben Saïd, announced from behind the scenes by a fanfare, steps in his way. The Moorish ambassador has scarcely dismounted when his eye falls on Xaima, and immediately he feels a strong passion for the beautiful girl. At once he romantically offers her his heart, and his not unimportant riches, but is abruptly refused. At the moment he cannot continue his wooing, as he has diplomatic duties to perform; however, he hurries on the former, and scarcely have he and his followers disappeared into the king's palace when the bridal procession is again formed to enter God's house 'mid the peal of bells, when suddenly the aged king, with his suite, steps out of the palace and again prevents the joyous progress. His venerable majesty has some sad news to communicate to his subjects; as everybody knows, Spain, since losing the battle of Zamora, has been compelled to give to the Moors an annual tribute of one hundred virgins, but so far the town of Oviedo has remained untouched by this fiscal demand; now, however, Ben Saïd has demanded from it twenty virgins. The old king is deeply touched by this, the chorus too, weeps a little, and with Manuel's encouragement, finds even the courage to sing the Spanish National Anthem; but this patriotic song, which is a commonplace imitation of the Marseillaise, makes as little impression on Ben Saïd and his followers as on the public. Ben Saïd considers it beneath his dignity to draw his sword, and his eye suffices to keep the rebels in order. The chorus become resigned, and draw themselves together as King Ramiro gesticulates that the time and circumstances are not favourable for resistance. The authorities at once take the needful steps for collecting the twenty virgins by drawing lots. One cannot help suspecting that Ben Saïd had had the ballot-box "doctored" by one of the faithful, for with the third ticket appears already the name of Xaima. Then follows a small but quickly subdued rebellion, and the Arabs depart with their graceful booty.

The second act takes place before Cordova, but if we desired to describe it as minutely as the first we should occupy too much space; briefly it may be said that Xaima, on the arrival of the maiden transport, makes the acquaintance of an insane female, who since the battle of Zamora has been a captive with the Moors, but, liberty excepted, has enjoyed all the privileges with which mania is surrounded by the Mohammedan religion. This new character in the piece is Hermosa (Frl. Krauss), with whose appearance the opera for the first time is relieved from its comparative monotony. Truly speaking, the work is even then wanting in colour; but Frl. Krauss, by her effective representation, gives to it an extraordinary relief, and her acting at once raises the standard of the performance. Yet even Hermosa herself does not succeed in the second act in stimulating the audience to any pitch of excitement. One scene drags heavily after the other. We see Manuel, who, in the disguise of a Moorish soldier, has followed Xaima, again appear, and now fortune favours him, for he finds a friend in the person of Hadjar, a brother of his hated rival, Ben Saïd. Manuel had saved Hadjar's life in battle, and, with Arabian thankfulness, Hadjar (the bass Melchissedec) offers to assist him in freeing Xaima. The simplest way would be to buy her, for all tribute maidens are sold by public auction; but the two friends have only the bagatelle of five or six thousand dinars, and at the auction Ben Saïd robs them of every chance by offering as a first bid ten thousand; so Xaima becomes his, and Manuel can but look on. This auction scene begins in a very lively fashion, but has the defect that it reminds one too vividly of similar scenes in

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* *Le Tribut de Zamora.* Opera by Charles Gounod. *First produced at the Grand Opéra, Paris, April 1st, 1881.*

comic operas, especially the *Weisse Dame.* The climax approaches the Italian finale; from a dramatic point of view it is beautifully commenced, and would create a greater effect if it did not find the audience wearied by a long sequence of musical phrases cast in several different styles. We certainly cannot believe that Gounod worked at this opera with all his usual zeal, for even though he has shown his skill in the treatment of the orchestra, and the touch of the master in many fine details, on the other hand he has sunk his musical individuality, and without falling into glaring reminiscences, he moves in forms reminding one of things often heard before.

It is only in the third act that a more lively interest is awakened. Ben Said introduces Xaima into his harem, and does honour to her with a politeness which generally is not the peculiarity of the followers of the Prophet. A pretty ballet, with Spanish, Moorish, and Kabylic dances, once more attracts the attention of the audience, although it leaves Xaima quite indifferent; nor does Ben Said succeed better by singing to her several romances. Whilst engaged in this pleasant occupation he is disturbed by his brother Hadjar, who introduces Manuel (who has resumed his Spanish costume) into this badly-protected harem. Now for the first time Ben Said learns how Hadjar is indebted to the Spanish soldier, and with profuse magnanimity declares himself prepared to present all his palaces, gardens, and grounds to the saviour of his brother; but Manuel wants Xaima, which is asking too much. The men get excited, and from passionate words a duel results, in which Ben Said is victorious. He is about to put his sword to his rival's throat, when Xaima rushes in and threatens to throw herself from the balcony if the life of her lover be not spared. Ben Said cannot refuse Xaima anything; he spares the life of Manuel, who leaves rather shamed in the company of Hadjar. Poor Manuel has to play a truly sad part, and we ask ourselves if, with the exception of Xaima, there is a single lady in the opera-house who would prefer the unfortunate tenor to his princely rival Ben Said.

But we need not linger over such questions, for we now come to the chief scene in the opera, that in which Hermosa the lunatic recognises in Xaima her daughter, and is thereby cured of her madness. This is as much like Dennery as possible, and partly would be almost ridiculous, but here Gounod has found more vivid accents, and here Frl. Krauss gains her triumph; out of mere foolery she makes by dramatic power something wonderfully passionate—a musical scene of madness of the highest perfection. As she, with her confused mind, sings the Spanish National Hymn, which she has heard from the lips of her husband, every one becomes touched with sadness; it is no longer the hymn which in the first act appeared so commonplace. The rendering is so overpowering that on the first representation Gounod, who stood at the director's desk, gave expression to the common feeling by shaking hands with Frl. Krauss over the prompter's box. The composer resigned in favour of the singer, who, alas! at the moment, true to her character, was lying on the floor, and had to rise to receive the greeting of Gounod, and lie down again, giving the whole affair more of a comical than an imposing appearance.

The fourth act is musically, no doubt, the most effective. Hermosa remains in the front, and as there is no other way to unite her daughter with Manuel, she stabs the Moor Ben Said; not, however, before he has found time to sing his first romance, "By ardent love I will win you." Ben Said is sufficiently noble to ask Xaima's forgiveness before he closes his eyes. Hermosa, being still considered insane, escapes punishment, and is allowed by Hadjar to go with Manuel and Xaima to Oviedo. In this part Gounod has used some points to the best advantage, notably in the duet between Manuel and Xaima, and the beautiful cantabile of Hermosa.

We have said enough to indicate that it will be chiefly owing to the merit of Frl. Krauss's singing and acting if the *Tribute of Zamora* ever reaches a respectable number of representations.

Lasalle, as Ben Said, is very good. Frls. Daram and Sellier do not detract from the general merit of the performance. Melchissedec finds little opportunity for display in his subordinate *rôle.* As to Gounod, his reputation will not be increased, and he will still be remembered as the composer of *Faust, Romeo and Juliet, Philemon and Baucis,* and other masterpieces.

OUR MUSIC PAGES.

THE death of the great statesman whose loss to Europe is second only to his loss to England has evoked such widespread regret, that a musical tribute to his memory will be felt by all our readers to form an appropriate feature in "Our Music Pages," and although the work selected for this purpose, Xaver Scharwenka's "Trauermarsch," is from his "Album for Piano," it may not improbably be welcomed by organists for church use on the Sunday after his lordship's funeral. To credit the Earl of Beaconsfield with anything more than that feeling of admiration for music which every cultured mind must share in a greater or less degree would be to claim for him that which, with his varied talents, he did not possess; but the simple fact, recorded in the *Times* of Monday, that in his walks through Hughenden he was wont to stop the little children and ask them to sing to him, shows that a love of song had at least a place among the most harmonies of a life which presented a singular example of evenness of balance and of delicacy of perception. Of the fitness of Scharwenka's dignified and serious march for performance in connection with any public demonstration of honour to the memory of Lord Beaconsfield there can, we think, be no two opinions; in fact, we may with justice recall the words of our reviewer in the MUSICAL RECORD for March, 1879, when, in referring to this number of the "Album," he seemed to anticipate the appropriateness of such a use of the work, when he said: "The stately solemnity of the periods might be deemed the fitting accompaniment to the expression of manly sorrow at the loss of a great and good man." As an addition to the small store of music available for such occasions it will be found worthy of a place after Beethoven's grander strains and beside the "Marche Funèbre" of Chopin.

The second item in our music pages is an extract from the graceful and interesting minuet and trio for orchestra by Mr. Ebenezer Prout, to which reference is made in a review of the work to be found in another column. In a day when æsthetic opera, or, as a contemporary more truly describes it, opera bouffe, seems to be the limit of the ambition of English composers on whom the highest honours of the court and of a section of the aristocracy are bestowed, it is refreshing to meet with a work like this from the pen of an Englishman whose music for the chamber has already given ample evidence of his capacity to write for the full orchestra. To readers of the MUSICAL RECORD any work from Mr. Prout's pen will always be welcome, and the genuine beauty of the excerpt which we give will not only induce a desire to hear the whole composition, but will also strengthen the hope already expressed in many quarters that the two symphonies of the composer at present in manuscript may ere long find their way into print. In a day when orchestral societies are being formed in all parts of the

country, music like this ought to find a ready hearing, and conductors can take no better means of stimulating the energies of their bands than to put in rehearsal a work which is fresh from the brain of one of the most studious and intelligent writers England has produced since the days of Sterndale Bennett.

DEATH OF MR. G. W. MARTIN.

The vicissitudes of literary men have often formed the subject of illustration, but we question whether the annals of music and the lives of musicians would not furnish still more painful instances of the struggles, not merely of executants, but of composers, resulting in some cases from circumstances beyond their control, and in others from their own failures in the battle of life. Among the latter must be classed the painful history of the late George William Martin, who, from a position which at one time gave him a claim to be regarded as one of the elements of musical force in the metropolis, gradually sank under misfortunes, partly of his own creation, until it became needful to make an appeal to public liberality to provide him with the means of livelihood. Drawing a veil over the sad experiences of his later years, the work which Mr. Martin did for music in the brighter days of his career ought not to pass unrecorded. Musically educated in the choir of St. Paul's Cathedral under William Hawes—a school which has given to English music not a few of its ablest professors—he was subsequently, we believe, a student at a training college; but instead of following the profession of a schoolmaster, he devoted himself to the art which he was by natural gifts well qualified to popularise. The burning of St. Martin's Hall, and the discontinuance of Mr. Hullah's choral classes, had left an obvious opening for the formation of a large choral society in the metropolis, and in 1860 Mr. Martin established what he termed the National Choral Society, with a maximum strength of 1,000 voices. His intention was to promote in connection with it a central union of choirs and choral societies throughout the kingdom, and to hold an annual festival and choral competition; and he also suggested a scheme for the formation of choirs averaging 100 voices in the various metropolitan districts, to give cheap concerts to the working classes. This part of the idea was unfortunately never realised, but Mr. Martin commenced and maintained for some years an annual series of oratorio performances at Exeter Hall, which became specially noteworthy for the freshness and good training of the choir. His band never equalled his choristers in excellence, but the concerts attained a wide popularity, and really met a public want. Nor did Mr. Martin stop with the provision of musical performances; he did what at that time was a work of equal importance in publishing cheap editions of the standard oratorios, so that his audiences were able to follow the music book in hand. As a composer Mr. Martin had long been favourably known, and his genius lay in the direction of the madrigal and part-song, which is essentially a plant of English growth. The *Times*, in reviewing some of his works in 1856, remarked, with justice, that "no composer, since the days of Dr. Callcott, had obtained so many prizes as Mr. Martin;" and from the publication of his prize glee, "Is she not beautiful," in 1845, few years passed in which he did not win distinction at the hands of one of the chief glee and madrigal societies either in London or the provinces. Among his works thus distinguished, the glee, "All hail thou queen of night," may perhaps be said to bear the palm; but scarcely less worthy of the best traditions of this school of composition were the prize works, "As a garland once I made" (1849), "Adieu, sweet peace" (1852), "Sweet minstrel of the woods" (1855), "The merry month of June" (1856), and "Meek twilight" (1857). In 1851 Mr. Martin gained the prize for the best madrigal, offered by the Edinburgh Musical Society. In another branch of work of scarcely less importance—the popularisation of music among children—Mr. Martin showed much ability and energy; for he not only directed concerts at which 5,000 children from the metropolitan and suburban schools sang on the Handel Orchestra, but he also wrote and harmonised many attractive compositions for their use. One great merit of these performances was the real musical excellence attained under the painstaking conductor, songs in three parts being rendered by the little folks with a regard for light and shade, and with a degree of precision too seldom noticeable among more ambitious bodies.

The misfortunes which resulted in the dissolution of the National Choral Society, and in the discontinuance of the juvenile festivals, were followed by Mr. Martin's virtual retirement from public and professional life; and when he attended a meeting of the Social Science Association, a few years ago, to take part in the discussion of a paper by Dr. Hullah, his blanched hair told of the sufferings which he had undergone, and it was well nigh impossible to believe that only a few years before 12,000 people had assembled at the Crystal Palace to listen to a performance of his prize works.

MUSIC IN MELBOURNE, AUSTRALIA.

MELBOURNE, *March 1st*, 1881.

The principal musical event of the month has been the return of M. Henri Ketten after a tour through New Zealand; and that this tour should have been pecuniarily unsuccessful is a reflection on the taste of the New Zealanders which they will find it hard to obliterate. M. Ketten is giving a series of farewell recitals in Melbourne previous to his departure for the East. At the first, on the 26th of February, he was scarcely in his usual form, no doubt owing to the fatigue of travelling, but he was heartily welcomed by a numerous audience; and as the performance proceeded, warmed to his work. His last number was Rubinstein's Valse-Caprice and Cracovienne, given in a style worthy of that master himself, and perfectly electrifying the audience.

There are many fine pianofortes in the Exhibition, among which special mention must be made of those by Messrs. Brinsmead and Sons, which are truly admirable in every respect. Other makers who have exhibited fine instruments are the German firm of Blüthner, and the French firms of Erard, Henri Herz, and Pleyel. Public taste in regard to pianos is in a somewhat vitiated condition here. The instruments of good English makers have hitherto been almost unknown to the Australian people, the dealers preferring to sell the presumably cheaper productions of French and German manufacturers, such as Bord, Aucher, Schwechten, Lipp, &c.; and the consequence is that, being accustomed to regard the thin wiry sound of these instruments as the true sound of the piano, when the full rich tone of a Broadwood or Brinsmead are heard their high qualities are not immediately recognised.

A short time since a benefit concert was given by Mr. G. Verdi, late principal baritone of Mr. Lyster's Opera Company; and more recently a concert was given for the benefit of Mrs. Howitz, at which the principal attractions were the singing of Mme. Rose Hersee and the pianoforte-playing of Mme. Carlotti Tasca. Both concerts were well attended by the public, as most concerts are, although the Governor is singularly sparing in his patronage of art. His name may sometimes be seen as patron of a concert, but he rarely attends, so that it is merely an empty compliment. The only person who can always command the presence of His Excellency is his protégée, Mlle. Charbonnet, a French pianist, in whom he appears to take an interest which, however gratifying to the lady, has caused many unfavourable comments. Even at the concerts of M. Ketten, the greatest *virtuoso* who has ever visited Australia, the Marquis of Normanby has not once been present. A lawsuit is at present pending between Mlle. Charbonnet and Mr. Allan (one of the principal music sellers of Melbourne, and agent for the Erard pianos), consequent upon his dispensing with her services as pianist at the Exhibition, through her alleged wilful ill treatment of a valse composed by Mr. Alfred Moul, a local composer of promise, and published by Mr. Allan, which she had undertaken to play.

A concert was given by the Metropolitan Liedertafel on the 21st of February, when the members of the society were assisted by Miss Annie Montague and Mr. Charles Turner, both excellent vocalists.

Foreign Correspondence.

MUSIC IN PARIS.

PARIS, *April* 14, 1881.

M. PASDELOUP, at one of his concerts last month, gave his audience two unexpected pleasures—first, the "Variations sur un Air breton," by Octave Fouqué, which proved to be a most curious symphonic poem with a very simple theme, but treated with picturesque effects and richness of orchestral invention; and secondly, a performance by Mme. Sophie Menter of a concerto by Liszt, and one of Chopin's polonaises. Mme.

Menter is daughter of a celebrated violoncellist, and wife of a young artist who has acquired a reputation in Paris. She is Liszt's favourite pupil, and he has said of her, "Others play the piano; the piano plays Sophie Menter," and indeed her execution is marvellous. She possesses power, rapidity, and elegance, and may be considered one of the most astonishing *virtuosi* of this time.

M. Guillot de Sainbris has founded an amateur musical society. The last *séance* was at the Salle Herz, and the audience was charmed with the rendition of works by Bach, Gounod, Saint-Saëns, Bizet, and Rameau.

The concert by the "Événement" for the benefit of the victims of the fire at Nice was in every way a success. Even for Paris, there was a marvellous array of talent, and the receipts amounted to nearly 100,000 francs. The programme was faithfully followed, and the honours of the day were bestowed on Adelina Patti, Nicolini, Capoul, Lasalle, and Sellier. Another charitable concert was given at the Trocadéro on Easter Monday for the benefit of the sufferers by the inundation in Belgium. On Good Friday two sacred concerts were given: one at the Châtelet, with a superb programme, in which M. Faure sang three of his own compositions—"Le Crucifix," "Pater Noster," and "O Fons pietatis," while among other things, Berlioz' *Tristia* was performed for the first time. It is divided into three parts—first, "Religious Meditation;" second, "Death of Ophelia,"—a ballad for women's voices; third, "Funeral of Hamlet," the last being accompanied by muffled drums behind the scenes. Another concert of great interest was given at the Cirque d'Hiver.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *April* 13th, 1881.

In the fourth Gesellschaftsconcert, Schumann's *Faust* music was performed. Herr Gericke conducted, and had studied the work with great care. As usual, the third part made the greatest impression. The soli were sung by Frau Ehnn and Herr Schittenhelm (from the Hofoper), Herr Hildach, professor from Dresden, and D. Ney from the National Theatre at Pesth. The seventh Philharmonic concert opened with the *Jessonda* overture, followed by Beethoven's violin concerto (performed by M. Ovide Musin, from Belgium), Brahms' Akademische Fest-ouverture, and Volkmann's symphony in D minor. M. Musin, who has a somewhat thin tone, but a neat technique and tolerable warmth, was much applauded. The overture by Brahms is thoroughly popular in style, and the public in general easily takes up the students' melodies and enjoys to hear them so cleverly treated with all the composer's art as shown by clever counterpoint and brilliant instrumentation. First the earnest Lied, "Wir hatten gebaut ein stattliches Haus," then the refrain of the "Landesvater," "Hört, ich sing das Lied der Lieder!" and now the two most popular songs, the droll Fuchslied, "Was kommt dort von der Höh?" and the pompous "Gaudeamus igitur," which gives the overture a brilliant end. The work won all hearts and will no doubt become a standing number in the orchestral programmes. The programme of the last concert of the Philharmonic included the overture to the *Midsummer Night's Dream*; the great air from Mozart's *Entführung* ("Martern aller Arten"), exceedingly well sung by Frl. Bianchi; the orchestral piece, "Tanzmomente," by Herbeck; and Beethoven's symphony No. 5. In an extra concert of the said society, and for the benefit of the Pensionsfund of the Hofoper, Brahms' overture was repeated by general desire. A young and clever violinist, Arnold Rosé (*recte* Rosenblum), some years ago pupil of Prof. Heissler in the Conservatoire, played Goldmark's violin concerto most excellently. Frl. Rosa Papier, a pupil of Frau Marchesi, a young and very talented singer, with a splendid alto voice of great compass, was announced to sing two arias by Mendelssohn and Handel; but being indisposed, the Vorspiel to *Tristan* was performed most splendidly and received with enthusiasm. No wonder that Schumann's so-called symphony, in three parts, after such brilliant instrumentation, suffered much. Also for the benefit of the said Fond another concert was arranged in the same great Musikvereins-Saal, but, though the first solo singers of the Hofoper and some other eminent artists assisted, the pecuniary result was in comparison a small one.

I am compelled to pass over some other important public and private concerts of interest, to mention a performance by Mme. Norman Néruda, Mme. Trebelli, and Mr. Charles Hallé, who were engaged for a concert for the benefit of the Conservatoire. The result was, in the artistic view, a most excellent one. Frau Norman-Néruda surpassed herself in Mendelssohn's concerto and in Vieuxtemps' adagio and finale of the concerto, Op. 10, and excited enthusiasm in the best sense of the word. Her purity of tone, her fairy-like technique and noble expression charmed her audience. Mr. Hallé played Beethoven's concerto, E flat, and three pieces by Chopin, and showed himself in every respect to be a true musician, the very apostle of a solid school, once represented by Hummel or Moscheles. He won the sympathy of the audience and was called for like his violin-companion, again and again. Mme. Trebelli also had her share of plaudits after some songs. At Hellmesberger's sixth quartet evening we heard a new quartet, the violin-piano sonata by Goldmark (Hellmesberger and Professor Epstein), and the sestetto in A, Op. 48, by Dvorák. The quartet was announced as anonymous, but it was known to be composed by Prince Heinrich XXIV. of Reuss-Köstritz, nephew of the German ambassador. It surprised every one by its clearness, invention, and construction, and is based on the best classic models. It gave a convincing proof that in our days a new composition of solid merit is capable of attracting interest. Liszt is in Vienna; he played on the piano in a concert arranged by the nobility in the salon of one of the ministries for a benevolent purpose, as also in a festival soirée by the Wagner-Verein. He was present also at the extra concert of the Gesellschaft der Musikfreunde, when his symphony to Dante's *Divina Commedia* was performed, the last rehearsal having been watched over by the Abbé. It is a composition full of spirit, and was heard with great interest; after the first and second parts Liszt was honoured with the warmest ovation. The programme included also an organ concerto in A by Handel performed by the clever virtuoso Herr Labor (blind from his childhood). To replace Herr Hellmesberger, jun., who was engaged to perform the violin concerto (fragment) by Beethoven, but was ill, the above named Frl. Papier sang some songs, and excited sensation by her voice. A favourable impression was created by a chorus, "Gott in der Natur," by Schubert, originally composed for female voices, and now arranged for mixed voices by Wüllner; the orchestral accompaniment, however, taken from Bülow's arrangement to the original chorus.

Jean de Nivelle, the new opera by Délibes, so often promised, was at last produced on March 29th. The composer was present, but did not conduct. It was only a *succès d'estime* which the work obtained. The difference between *Jean* and the former opera, *Le Roi l'a dit*, and the ballet "Coppelia" is somewhat disappointing. They have an excellent libretto and are full of melodious charm; but *Jean* is wanting in both respects. The action is laid in the time of Louis XI., and can only interest a Frenchman, while it is moreover confused and unintelligible. The music, though very interesting in detail, wants character; at times it verges on the grand opera, but is not powerful enough for it. The dialogue is in recitative with full accompaniment, the German translation being often insupportable. The performance was applauded, but the favourable reception was due to the singers and particularly to Frl. Bianchi and Herr Müller (Jean). After the second and third acts, the singers and the composer were called for, but every one could predict a short life for the opera, which in Paris pleased so much. At the next performance the work was shortened, and the spoken dialogue was taken up. The result was more satisfactory, but nevertheless *Jean* will not hold the boards, and indeed the music of the second half of the opera is unworthy of any extended success. It was the intention to give a performance of all Meyerbeer's operas (an idea happily abandoned), but only *Struensee*, the drama of his brother, with Meyerbeer's music, being in rehearsal, was performed (the actors from the Burgtheater). Frau Lucca took her leave in Carmen, one of her best *rôles*, and was honoured with all possible signs of distinction. In my last letter I had no space to speak of the Gastspiele since February 12th. They have increased considerably meanwhile, and have become a chronic evil.

The following list of Gastspiele, in the course of two months, says enough in that direction. We have heard:—Frau Koch-Bossenberger (Margarethe von Valois); Herr Broulick (Raoul); Herr Erl (Chapelou, Almaviva, Alfred Germont); Frau Schuch-Proska (Norina, Rosine, Susanne, Violetta); Herr Mayer (Wolfram, Don Juan, Count Almaviva in Mozart's *Figaro*); Herr Reichenberg (Rocco, Sulpice, König in *Aïda*); Frl. Angelina Luger (Amneris, Ortrud, Fides); Herr Beck (Tell, Rigoletto, Nelusco); Frl. Antonie Schreiber (Gilda); Herr Ney (Comthur Brogni, Caspar); Frau Schröder-Hanfstängl (Aïda, Norma); Frl. Marianne Brandt (Fides); Herr Reichmann (René, Hans Heiling, Tell); Frl. Kauer (Oscar); Frau Dustmann (Amelia). The two first named were mentioned in previous letters. The continuation of their Gastspiel does not alter the opinion already formed. Herr Erl from Dresden, is not a stranger to Vienna. Herr Carl Mayer, from Cassel, a tall young man with a flexible voice and good method, also a clever actor, made a good impression. Herr Reichenberg from Hanover has a metallic tender bass. Frl. Luger from Stuttgart, with a full voice, artistic feeling, and tolerable dramatic power, was at her best as Fides. Herr Beck from Frankfort, the son of our much-esteemed baritone, met with a cordial reception. His voice and manner of singing remind one of his father; and there is, therefore, no wonder that he pleased. Frl. Antonia Schreiber from Leipzig, and Frl. Kauer from Graz, passed unnoticed. Herr D. Ney from Pesth, who was also heard in concerts, is a basso with a resonant voice, somewhat weak in the lower tones. Mme. Schröder-Hanfstängl from Stuttgart, who in 1872, as Frl. Schröder, sang showy *rôles*, has much improved, and has chosen a dramatic career. Frl. Brandt from Berlin proved again to be the best of Fides. Herr Theodor Reichmann, from Munich, a good actor and an excellent baritone with a sympathetic voice, is already enlisted for our stage. Frau Dustmann, once a very esteemed dramatic singer, who in 1874 retired from the stage, resumed for one evening her former triumphs, and was cordially received.

Operas performed from March 12th to April 12th: *Lohengrin* (twice), *Mignon*, *Der betrogene Kadi* (and the ballet "In Versailles," five times), *Don Juan*, *Wilhelm Tell* (twice), *Prophet* (twice), *Tannhäuser*, *Rigoletto*, *Die Jüdin*, *Freischütz*, *Afrikanerin*, *Nachtwandlerin*, *Jean von Nivelle* (twice), *Carmen*, *Aïda*, *Martha*, *Die Verschworenen* (or *Der Häusliche Krieg*, and the ballet "Dyellah"), *Maskenball*, *Hans Heiling*, *Norma*.

Reviews.

Minuet and Trio, for Orchestra. By E. PROUT. Op. 14. Full Score. London: Augener & Co.

THERE exists a singular dearth of brief but good pieces for the orchestra. From the concert-room to the theatre one meets with plenty of noisy marches and dance music. But of short classical pieces, or suitable *entr'actes*, there is certainly a scarcity. It is true that in the symphonic works of the great masters are to be found many movements that to a certain extent could well supply this deficiency. There is, however, in some quarters, a feeling that it is hardly fair to detach a separate movement from the complete composition of its writer, and thus break the unity of his conception. Consequently light music is rarely heard in the orchestra of the concert room; while the conductor of the theatre band (unless an able composer himself), is driven to perform music which, in the true interests of art, is unsatisfactory. Mr. Prout's little piece, therefore, supplies a want, and points to a field which other orchestral writers may enter with advantage for their lighter compositions. The Minuet is written in the key of B flat, and is preceded by a short introduction of eight bars, in which the flutes and clarinets give a faint indication of the nature of the opening theme. This is a tripping staccato little subject, with dainty shakes on the third beats of the first three bars, and is allotted to the strings alone. The wind repeats the phrase, a brief *codetta* concluding the first section. The second begins boldly in D major, the subject cleverly modulating into F, the dominant of the initial key. A short *piano* episode leads to a resumption of the main theme, doubled by strings and wind, and with an ingenious working of the motives together the minuet ends. The Trio, in E flat, opens with a sweet flowing melody, and presents an excellent contrast to the preceding movement. The double bass is silent in the first phrase, and the melody is given out by the first violin and oboe in octaves, the flute and clarinet floating, as it were, between the parts in a charming manner. The syncopated character of the 'cello and viola parts adds to the quaintness of the music. The second portion of the trio commences with a characteristic horn passage, enunciated against soft chords sustained by the strings; a brief modulation of the melody into the key of E flat, is uncommon, and grateful to the ear. A few bars of preparation lead again to the minuet, which remains the same as at first until the *coda* is reached. This is one of the best parts of Mr. Prout's work. The upward chromatic march of the bass against a busy moving figure in the other strings and flutes, and the working out, with its imitation of fragments of the primary theme, brings the piece to a sparkling conclusion. Mr. Prout's scoring is clear and sonorous, his part writing free from *remplissage*, and he makes a happy use of contrasted tone colours. In these days, when the combined influence of Mendelssohn, Schumann, and Wagner seems to have saturated most of our younger composers, it surprises, as well as refreshes one, to find a writer taking old Haydn and Mozart for his models, rather than these later masters. Mr. Prout leans chiefly towards the form of the Saltzburg maestro, but adds to that an individuality of his own. His work, though of no great dimensions, is satisfactory, and has already been played with success at Bristol under Mr. Riseley, to whom it is dedicated, as well as by the Borough of Hackney Musical Association.

Odeon. Collection of Standard Pieces, selected, arranged for small hands, Fingered and revised by E. PAUER. London: Augener and Co.

ACCORDING to the plan originally arranged with regard to the method of issue of this excellent collection, one piece by each of the eight composers, Handel, Bach, Haydn, Mozart, Beethoven, Weber, Mendelssohn, and Schumann, making the fourth of the set of six, is now added. A short symphony out of the Heracles by Handel, an Echo by Bach, the air "With verdure clad," from the "Creation," by Haydn, an aria from Mozart's "Entführung aus dem Serail," Beethoven's "Adelaida," the melody sung in "Der Freischütz," by Annette (known in English by the title "Comes a youth"), the march for the "Capriccio," Op. 22, of Mendelssohn, and the funeral march out of Schumann's quintet, Op. 44. These are all sufficiently well known to justify their admission into the category of standard pieces, but of course they derive their chief interest in their present form from their revision into pieces capable of being spanned by small hands. No single point of harmony, melody, or other character they possess in their original state is lost by this process. Mr. Pauer has performed his self imposed task with the hand of an artist, fully regarding the merits of the works he has had to deal with, so that those who make acquaintance with the compositions in their fuller forms will see no very great differences of treatment, and certainly none of effect. This is as it should be, and success in this direction is in itself no small reward for all like labour, and forms by its results the greatest need of praise that could be offered to the editor and reviser.

Grande Polonaise Héroïque. Composée par MICHEL BERGSON. Leipzig: Rieter-Biedermann.

THIS is a grand show piece written on a Sclavic air, and arranged either for violin or violoncello, with orchestral accompaniments, or as a pianoforte concert piece. It presents considerable difficulties in either form, but it is characteristic, and would certainly pay a *virtuoso* for the trouble of working it up.

Douze Etudes Melodiques pour le Violoncelle. Par SEBASTIAN LEE. London: Augener and Co.

MR. LEE has here written twelve useful and melodious pieces for the violoncello. Although modestly called "Studies," they

are really very pleasant and effective little pieces. They vary in style and expression, each being calculated to bring out some feature, or show the means to overcome some of the special difficulties in bowing, fingering, and other peculiarities of the instrument. It is a pity that Mr. Lee has not also supplied a pianoforte accompaniment for the set, as they are quite entitled to rank as expressive chamber pieces. Why he has elected to put his title-page in a foreign language one is unable to determine.

Harold Glynde. A Cantata. Written by EDWARD FOSKETT. With Original Music by well known Composers. London: F. Pitman.

THIS work is written, or compiled, in a novel manner. To portions of a village tale, with of course a moral appended to it, several composers of note have attached music. The result is what might have been expected; and if the old aphorism as to the effect produced by the engagement of too many cooks may be cited, the result attained may be imagined. And yet there is some excellent music in the work. The contributions of Dr. Stainer, Mr. Jekyll, Mr. Bonner, and Mr. G. C. Martin, are decidedly good, and merit respect, but the lines on which the cantata is constructed preclude the idea of that unity and musicianly sequence which ought to run through a work of this character. As may be imagined, some of the numbers are weak, if only by comparison. But, on the other hand, several of the songs and choruses are certainly good and effective. Probably this patchiness would have little weight among village audiences, for which the work was evidently written. Nor would they stay to criticise keenly the literary construction or singular words of the cantata.

Three Choruses for Female Voices. Op. 3. By FLORENCE MAY. London: Augener and Co.

THERE is evidence of considerable talent displayed in these little pieces. The first, to Jean Ingelow's text, "When the dimpled water slippeth," is very bright and sparkling, with three short solos of a sombre cast, and a short trio of almost wailing character in the relative minor key, contrasting well with the repeated chorus. The second, Barry Cornwall's "Sing, maiden, sing," in slow waltz-time, serves to exhibit the composer's skill in part writing, which is of no mean order; but it is, perhaps, not so likely to please an ordinary audience as the preceding. The third is a simple smoothly flowing setting of the invitation, "I know a grassy nook," by William Davies. It is seldom that a young composer exhibits such good taste in three-part writing, but Miss May must beware of acquiring mannerisms.

Acquaint thyself with God. E. J. HOPKINS. Standard Anthems, No. 2. London: J. Curwen and Sons.

AN anthem of devotional tone, straightforward and manly in character, without fugal treatment or much use of imitation. It is in two movements—the first exhibiting several changes of key and coming to a close on the dominant. Both movements are in the same key, but monotony is avoided by the tonal diversities of the first part. The treble part does not run higher than F, and the anthem is simple enough to secure itself a creditable rendering by any intelligent choir.

ORGAN MUSIC.

Suite in E Major for the Organ. By EMILE BERNARD. (1. Andantino. 2. Scherzo-Caprice. 3. Introduction and Fugue.) London: Novello, Ewer and Co.

IT is always pleasant, in these times of indiscriminate writing for the organ, to meet with a composer who has something new to say. In this "Suite" (a revival of an old form) our organists will be glad to recognise in M. Emile Bernard a creative faculty greatly above the average, united to the possession of much technical knowledge in the treatment of the specialities of the instrument. The *Andantino* in E major, for the softer stops, opens with a melodious theme, having a fresh and unexpected turn at its first division, thus proving that harmonic resources are not yet entirely exhausted. After a few bars, the style is fashioned more upon the old models. The general effect, however, of the movement is highly pleasing and satisfactory. It may here be remarked that the tone-character of the French original cannot in any way be realised by the directions as to the stops for English organs—*i.e.*, the expressive character possessed by the "Voix Céleste," is but ill represented by the nondescript combination here recommended and familiarly known as "Sw. Diapasons and Oboe," in our parochial instruments.

The second number of the Suite, a *Scherzo-Caprice* in A minor, is cast, in the greater portion, in the very unusual *tempo* of 5-4, or five crotchets in each bar, a rhythm which is apt to arrest the flow of the music, by a certain limping effect at the close of each bar. Although this piece is developed at some length, and with much cleverness, it is scarcely successful as a whole.

The *Introduction* and *Fugue* in E major skilfully emulates the massive and contrapuntal forms of the old masters, although towards the close of the work the fugue subject, in its various entries, does not follow the precepts of the old school-men. A capital study for the interchange of position in the "right and left hand" is afforded in the middle of the fugue, which is worthy the attention of players who always imagine that the left hand should cautiously move about the "bass" division of the claviers.

The English direction here for the "left" hand, "Sw. or Ch.," is misleading, as the passages ascend frequently above the "right," which latter, of course, must play on the keyboard underneath, as marked in the original, viz., R.H. "Gd. Orgue," L.H. "Récit," or the execution would be next to impossible for the left hand. Further contributions from the pen of M. Bernard will be welcomed by all earnest students of the organ.

Slow March for the Organ (founded on Kreutzer's celebrated 33rd Violin Study). By STANISLAUS ELLIOT. London: Duncan Davison and Co.

MR. ELLIOT'S prefix of "slow" is hardly appropriate to the vigorous phrases peculiar to this piece, which seems to require the ordinary speed associated with a "March," a form of composition for an organ which is really being done to death by energetic harpers on the instrument. A certain monotony results from the absence of a *trio* in an attendant key, as well as the use of too much loud tone; but the general effect is characterised by much energy and spirit if the ordinary speed be adopted, as recommended above.

Solemn Procession March for the Organ. By EDWIN ASPA. Leamington.

THIS short contribution commences with heavy chords, not too deftly "filled up," as the technical phrase runs, which keep very soberly and solemnly within the boundaries of the key chosen, C major.

The *trio*, or episode, in F, is extremely commonplace, and almost comes to a standstill—a very un-march like proceeding—before the return of the chords mentioned previously.

An eccentric *tremolo* on the pedals, near the end, is the only feature to be observed in this very solemn production.

English Organ Music. Nos. 4 and 5. Vol. 2. Edited by E. H. TURPIN. London: Reeves and Co.

NOTHING could be more acceptable than a series of original works for the organ by English composers, if the services of those in the country who are known to possess the requisite acquirements could be secured for such an undertaking. In the meantime, possibly a young and unknown aspirant may render himself famous, and render solid assistance to the pro-

jectors of this serial. The first piece in No. 4, a *Maestoso* by A. Testgen (whose name has not the British ring), can hardly be commended from any point of view, and scarcely appears to have been produced by one conversant either with the instrument or even with the principles of composition. Very little can be urged in favour of the incoherent *Postlude* signed "W. Claxton," a hideous dissonance being produced (on page 54) by holding a full chord of B "major" while the pedal-bass ascends chromatically from G to B "flat" three times in succession. The composer appears enamoured with this effect, as he takes pains to repeat it further on. An *Andante Grazioso*, by "Hamilton Robinson," is an ill-disguised operatic reminiscence. The *Prelude* by "George Gardner," though not in the usual form of that composition, is the most favourable specimen in No. 4, though much purposeless wandering about is apparent. No. 5 opens with a prolonged *Festal March* signed "E. H. Birch," based on our useful predecessor's war march from *Athalie* signed Mendelssohn. This tedious piece of bombast brings to a hearing almost every stop in an organ, and has an extraordinary flight of modulation from C into E flat major without so much as "by your leave" to those outraged tonalities. An *Easy Introductory Voluntary* by "G. J. Robertson" is by no means easy, and entirely without form or void. A *Prayer* in the key of A minor, by "Walter J. Lancaster," is not devoid of merit, though hardly religious in tone. No. 5 concludes with a *Fugue* in five parts, by "William Pinney," which presents quite a learned appearance from the cathedral "minims, semibreves, and breves" employed over a "subject" which would hardly inspire a precentor to become musical. No one can critically examine the items of English organ music in this and Dr. Spark's serials without being painfully impressed with the utter want of creative power manifested by the so-called composers.

Six Soft Voluntaries for the Organ. Composed by GEORGE CALKIN. Novello, Ewer and Co.

THESE pieces are in character well adapted for church use, and will be available almost everywhere on other grounds: first, because they make no great demand upon the executive skill of the performer, although they need tasteful playing and attention to phrasing; and secondly, because they do not require three rows of keys, being registered for the stops to be found on nearly all two-manual organs, viz., diapasons, gemshorn or principal, and oboe, on swell; dulciana, clarabella, and flute, on great; and Bourdon on pedal. On larger instruments greater tonal variety could be secured in a few instances by the use of string-toned stops, without injury to the general effect. The Voluntaries range in speed from lento to moderato, all but No. 2, however, requiring more or less slow playing. The interest in each piece is thoroughly maintained from the beginning to the close, without the intervention of bars of padding, and the chromatic harmonisation appears to flow spontaneously, and not, as too frequently is the case, to be forced. Though all of the voluntaries are excellent, we give the preference to the Andante No. 1. A few clerical errors are to be noticed; for instance, on page 5, bar 5, a flat should be written before the C; on page 9, sixth bar from the end, middle C should be added to the chord, and tied to the C in the following bar; and on page 13, third bar, a flat is required before the G in the treble stave.

Concerts.

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CRYSTAL PALACE CONCERTS.

THE chief feature of the twentieth concert, given April 2nd, was Mr. F. H. Cowen's Symphony No. 3, in C minor. The work has already been noticed after its first performance at Mr. Cowen's concert in December last, and a second hearing strengthens and confirms the favourable opinion already expressed of the composition. It is at once the most ambitious and important work that has proceeded from an English pen for some time past. The symphony is the outcome of a journey the composer undertook to Scandinavia. The silent fiords, the stern mountains, and the gloomy forests of that, as yet, unvulgarised land, have suggested to the musician some remarkably beautiful and original ideas; and not only have they done this, but they have perhaps caused a freshness about the forms, rhythms, and scalar tonality which gives the whole work a singular charm. Mr. Cowen has evidently been deeply impressed with the northern tenderness, simplicity, and grandeur, and the result is a work highly ideal, though natural and enjoyable. Of the four movements of which the symphony is composed, the adagio is probably the most original and charming. It seeks to convey the impressions of one standing on the margin of a Norwegian fiord in the moonlight of a summer evening; presently a party of revellers drift down the water, playing in their boat. The simple music, allotted to the horns and harp, has a strange charm about it; anon it gradually passes away, the quaint little theme of the opening, with its uncommon skip of a sharp fourth from the tonic (G), is heard again, and with faint *reprises* of the peasant's music, the movement comes softly to an end. The scherzo represents the idea of a sleigh-ride, the muted strings suggesting the galloping of the horses over the frozen snow, and the triangle the bells on their harness. The trio in A flat minor is the least successful portion of the symphony. There is a cold grey tone about the opening of the finale, suggestive of the mighty Thor with his hammer, and the vast barren mountains. The second subject is very vigorous and passionate; in the working out the blending together and ingenious treatment of the various themes is most musicianly and clever. At the close of an almost perfect performance the composer was loudly called for, and had to bow his acknowledgment from the platform. Herr Joachim repeated his scholarly "Theme and Variations for Violin and Orchestra," first performed here on February 28th, 1880. Variations are rarely written now-a-days, but the great masters have left us many interesting specimens of this style of composition, a form which some modern composers might study with advantage. To so perfect a player, the Theme and Variations, bristling as it does with tremendous difficulties, seems to present no difficulty; but, despite its cleverness, it is not likely to be attempted by any other violinist. He also played most superbly Spohr's "Adagio and Allegro," from the Concerto No. 6. This is one of the most telling and beautiful works of the Cassel Concertmeister; every bar of it shows that it was written by a musician who was not only a complete master of form and orchestration, but who also possessed in a high degree the faculty of thinking poetically, and knew well the genius of his favourite instrument. Miss Edith Santley sang an air from Gounod's "La Reine de Saba," and Mendelssohn's "Durch den Wald." The young lady possesses a pleasant voice, and sings with intelligence. Mr. Frederic King sang an air of Verdi's, and Schumann's touching and graphic "The Two Grenadiers." The concert concluded with Schumann's characteristic "Genoveva" overture.

The concert of the 9th ult. opened with Mr. W. Macfarren's concert-overture "Hero and Leander." The work was composed for, and first played at a Philharmonic concert in the early part of last year. The overture essays to idealise the classical story of Hero and Leander; it is the work of a refined and experienced musician; both *motifs* and method of treatment are clever, and the effect is pleasant and good. The symphony selected for performance was Schumann's No. 2 in C. This noble work is one of its author's most characteristic compositions. Written, as he states, during a period of great physical suffering and severe mental conflict, it brings before one many of the special traits of his music. Its opening is of a more lofty and serious character than that of any of his other symphonies, the introduction being, as it were, the kernel of the entire work. The movement is worked out with even more than Schumann's usual elaboration. The coda, though very learned, is singularly vigorous, and brings the movement to a splendid conclusion. The scherzo is charmingly delicate, and as light and pretty as anything that Schumann wrote; its dainty tripping theme quite haunts one. The scherzo is singular in being supplied with two trios; they are, however, well contrasted, one being chiefly allotted to the wood wind, and the other to the strings. The adagio is a model of tenderness, passion, and love. Schumann

is here at his very best—as G. aptly observes. The allegro is a movement of great power and brilliancy; its rhythm is very marked, and the hymn of triumph and thanksgiving with which it concludes gives quite a fresh and novel tone of interest to the end of the work. M. Tivadar Nachèz, a Hungarian violinist, played Mendelssohn's Violin Concerto. He is a refined and expressive player, but his tone is rather thin and wanting in power. His reading of the concerto presented many novel points of interest, but on the whole it was hardly so satisfactory as that which generally obtains among the best known performers of this poetical and fine work. M. Nachèz also played two Hungarian Gipsy Dances, written by himself for violin and orchestra. These, somewhat in the style of Brahms' dances, were very good; the opening of the first, consisting chiefly of harmonics for the upper register of the solo instrument, and some powerful *pizzicato* passages in the second piece, introduced some novel effects. Mlle. Louise Pyk gave a finished rendering of Mozart's "Dove sono," Schubert's "Meine Ruh ist hin," and also sang a charming and simple little song, "So hab' ich doch," by Brahms. Berlioz is coming rapidly into fashion everywhere; his clever and picturesque overture, "Carnaval Romain," brought the concert to a conclusion.

The concert given April 16th introduced (for the first time in England) Liszt's symphonic poem for orchestra, "The Ideal" (No. 12). The work is founded on Schiller's poem "Die Ideale." It is divided into a sequence of four closely-connected movements, in which the theme and motives employed are rhythmically and otherwise interchanged. The movements are respectively labelled "Aspiration, Disillusion, Occupation, and Apotheosis." The symphony is of a very elaborate and intricate character; terribly unmelodic, and occasionally very harsh; it is always disappointing the listener, who is constantly expecting some looked-for effect which never arrives. Notwithstanding the assistance of a lengthy analysis in the programme-book, and some beautiful ideas and musicianly scoring, the work is indefinite in tone and unsatisfactory. The themes, short and jerky, are used *ad nauseam*, and there is a uniform dulness of tone about it, in spite of its gorgeous instrumentation, use of cymbals, and other strong rhythmic effects. Fragments of short themes, beginning on almost every note of the scale, as if seeking a new and varied effect, soon tire the ear and weary the intelligence. There is throughout a want of unity and grasp about the symphony. The critical analysis of the work printed in the programme-book is from the pen of Herr F. Niecks, and is a very glowing, extraordinary, and mystic production. As if anticipating a practical failure of the work, he warns the hearers "against forming a grossly material conception of the programme, against an abstractly logical interpretation which allows itself to be deceived by the outside, by what presents itself to the first glance, disdains the mediation of the imagination!" This medley of quotations and opinions is singularly confusing; it is even more difficult to understand than the music itself. Further on he speaks of the principal theme as "undulating," whatever that may mean. A new violinist, Herr Waldemar Meyer, made his first appearance in England. He selected for his *début* a Concerto in G, Op. 33, by the Belgian composer, M. P. Rüfer. The opening of the work, oddly enough, reminds one of the beginning of the "Hallelujah Chorus," only that it is in the minor mode; the movement is, however, not without force and character. The principal theme for the solo instrument is chiefly in double stops. The adagio consists of expressive flowing passages for the violin, the orchestra being mainly engaged in accompanying only. The last movement in its form reminds one of some of Haydn's hunting pieces. It is bright and brilliantly scored. Altogether the work produced a favourable impression, and is decidedly worth hearing again. It is extraordinarily difficult, and it is probably owing to this that M. Meyer's playing was hardly satisfactory. In the first and last movements he played out of tune, but in the adagio his playing was excellent; his tone is good, bowing free, and technique fairly satisfactory; but it is doubtful if he will attain to the front rank of his profession. His after solos were Spohr's beautiful Adagio in F, most artistically played, and a florid Polonaise in C, by Laub, of which the rendering was wanting in fulness of tone and *justesse*. The symphony selected was Beethoven's delicious Pastorale, of which no finer performance could possibly have been given. Mme. Lemmens-Sherrington contributed the vocal music, singing Handel's "Holy, holy," and his "Sweet Bird" scena, from *L'Allegro*. Mr. A. Wells played the obbligato flute part in this.

The concert of the 23rd ult. brought the series to a conclusion. It opened with Beethoven's sonorous overture to "Prometheus," an admirable specimen of power obtained by simple means. Herr Waldemar Meyer made his second appearance, and played Spohr's Concerto for Violin and Orchestra, known under the appellation "Scena Cantante." This fine work, the eighth of the fifteen he wrote for the violin, was composed in 1816, at Thun in Switzerland, where Spohr had gone for a holiday trip. He intended to play this concerto in Italy, and knowing the preference of the Italians for vocal over instrumental music, desired that the work should take the form as well as the style of a grand aria, so as to give an opportunity to the player to exhibit his *cantabile* quality. The concerto was first played by the composer himself at La Scala, Milan, and the success was as great as it deserved to be. In the first movement, after a beautiful orchestral opening, the soloist enters with a subject representing an impassioned recitative, and this is the character of the whole movement. The adagio, a lovely piece of vocal writing, represents the cavatina of a grand dramatic scene; and the finale may be defined as a type of the *cabaletta*. The whole work is effective, and redolent of genius; it must always rank as one of the best specimens of classic violin music. Herr Meyer's reading of the concerto, though not so passionate and powerful as that of Dr. Joachim, was yet dramatic, and on the whole satisfactory. He chose for his subsequent solos "La Fileuse," a quiet, unpretentious, but graceful little thought, by Hollaender; and also Paganini's "Perpetuo mobile." This is one of the great fiddler's most astonishing pieces so far as rapid execution is concerned; it requires a very quick finger and a considerable amount of stamina to keep up the pace and power to the end. Herr Meyer accomplished his task very well, and was loudly applauded at its conclusion. Miss Marriott sang "Deh! vieni non tardar," from Mozart's *Figaro*, and Miss Orridge an aria, "Fac me cruce," from Haydn's rarely-heard *Stabat Mater*. The theme of this is religious, while the accompaniments are interesting. The song requires, to render it effective, a more sympathetic style and quality of voice than Miss Orridge possesses. The concert, as has been customary, concluded with Beethoven's magnificent Choral Symphony, the crowning work of his life, and, as some think, the greatest advance that has been reached in the art. The idea of extending the finale of a symphony by introducing vocal movements certainly originated with Beethoven, but we must remember that since the period at which the Choral Symphony was composed, Mendelssohn has written his passionate and deeply religious *Lobgesang*. The musical world is indebted to our Philharmonic Society for the possession of Beethoven's last and greatest work. By a resolution passed at the end of 1822 they offered the composer a sum of £50 for a new symphony, to be their exclusive property for eighteen months. The money was subsequently remitted to Beethoven, and the manuscript copy in the possession of the Society bears, in the handwriting of the author, the inscription "Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London von Ludwig van Beethoven." It is a mystery why, after the acceptation of this engagement, the composer should not only have allowed his work to be first played in Vienna, but have also dedicated it to the King of Prussia. However that may be, we have only to be thankful at possessing this, probably the grandest work of art ever created. Misinterpreted and misunderstood for a long time, it is comparatively only of late years that it has been properly appreciated by musicians themselves; the general public have not yet discovered its sublimity and beauties. The performance on this occasion was a most excellent one. Band, chorus, and soloists, exerted themselves to render in a worthy manner this the masterpiece of the greatest tone poet. No small praise is due to Mr. Manns for giving us so artistic and satisfactory a rendering of this trying symphony. The principals engaged were Miss A. Marriott, Miss Orridge, Mr. F. Boyle, and Mr. Frederick King. The choir are evidently becoming familiar with the work, and showed that they had been carefully trained for their difficult task.

MUSIC OF THE MONTH IN LONDON.

THE interim of Easter not only brought with it the advantage of bright weather for the holiday folk, but gave Mr. Chappell an additional fortnight for his admirable concerts, and the presence of Mme. Schumann and Herr Joachim drew such crowded audiences to St. James's Hall, that on the final Saturday and Monday many persons were literally unable to obtain admission. On the Saturday afternoon the Kreutzer sonata was once again a welcome item in a programme which teemed with melodic numbers from beginning to end, including as it did Schumann's Humoreske, and two of Mendelssohn's Lieder ohne Worte (No. 1, Book 7, and No. 4, Book 6), Boccherini's 'cello sonata in A, and songs by Schubert and Schumann. The last night was just as richly stored with favourite works. Mme. Schumann played her husband's Carneval. Miss Zimmermann, who worthily stood the test of comparison with the distinguished artist, gave Bach's Gigue in B flat, and Scarlatti's Presto in D, and joined Herr Joachim in the Hungarian dances, Nos. 13, 14, 15, and 21; and Beethoven's quartet in E flat, Spohr's Duo Concertante in A minor, played by Herren Joachim and Straus, and vocal numbers by Mlle. Pyk, a Norwegian artist, made up the scheme. We are not surprised to find that a wish is expressed in many quarters for some infusion of the works of recent writers in the programmes of these concerts, and if Mr. Chappell would make this concession to his subscribers next season, he would add the only element which is wanting in his artistic scheme.

The Philharmonic Society, on the 7th of April, wisely repeated the *Romeo and Juliet* symphony of Berlioz, which went with more precision and firmness than on its first performance. Of its merits it can only be repeated that it is marred by its eccentricities, just as it is distinguished by an *embarras de richesses* in the shape of really great thoughts and lovely melodies; but to prophesy that it is likely to rival the tone-pictures of the classics in its hold upon the Society's repertoire would be to credit it with that which it does not possess. A charming performance on the same evening was Mme. Montigny Remaury's reading of the too seldom-heard Beethoven Concerto in C (Op. 15), and Mr. Sims Reeves gave with all his consummate finish of style the same composer's "Liederkreis," and two gems of song by Mendelssohn and Schumann.

The Bach Society, on the 6th, revived Handel's *Alexander's Feast*, with Mr. Santley to sing the famous air, "Revenge, revenge," familiar to the auditors on the selection days of the Sydenham festivals. In full keeping with its true *raison d'être* was the choir's performance of Bach's Sanctus in D, for which Mr. Prout had performed the hazardous task of writing additional accompaniments. Brahms' *Requiem* filled the second part of the concert.

The closing week of the month will, as we are going to press, have been signalised by the first *matinée* of the Musical Union—under its new director, M. Lasserre, already well known to the subscribers as the violoncellist of Professor Ella's party—and by the first of Mr. Sims Reeves' "farewell appearances" in oratorio. The production of Messrs. Sullivan and Gilbert's new æsthetic opera at the Opéra Comique has taken place with the usual gratulatory chorus of applauding critics, but of the merits of the work we must take another opportunity of speaking.

Musical Notes.

HONOURS are falling thick upon Professor Helmholtz, who, after being *fêted* in London, has visited Dublin, where he has received the Honorary Fellowship of the College of Surgeons of Ireland, and the degree of LL.D. *honoris causâ* of Dublin University.

THE Cork Musical Society, which has attained well-deserved success under the conductorship of Dr. Marks, has just brought its season to a close by the production, for the first time in the city, of Gade's *Crusaders*. One of the great advantages of the existence of such a society is the opening which it offers for the encouragement of local talent, and as a case in point we note that at this society two ladies, Miss Davidson and Miss Foote, made successful first appearances.

MR. STRATTON has brought to a close for the season his praiseworthy efforts to popularise classical chamber music in Birmingham. The programme of his final concert included Prout's quintet in G, the *Variations Concertante* for piano and flute of Moscheles, and Dussek's sonata in E major for piano.

THE Kingston (Ireland) Philharmonic Society gave on the 8th of April, under Dr. Jozé's direction, a performance of Sullivan's *Song of Peace*, and the whole of the *Athalie* music, with a band and chorus of one hundred.

OUR readers may be interested to learn that Dr. Sparrow Simpson, the succentor of St. Paul's Cathedral, has still a few copies remaining of his *Third Report on the Music in St. Paul's Cathedral*, and he will be happy to send a copy to any precentor or organist who may apply for one before the store of copies is exhausted. Gentlemen not receiving copies will be so good as to understand that their applications have not been received in time. Stamps for postage need *not* be sent.

ON Friday the 8th ult., Mr. W. Lindsay, Professor of Music, gave his fifth annual rehearsal in the Guild Hall of Montrose, before a select audience.

MESSRS. AUGENER & Co. received two awards at the Melbourne Exhibition—the first award for Engraving and Printing, and the second for their Educational Works.

Der Freischütz has just reached its 400th performance at Dresden, and in the same city a new opera by Carl Grammann, entitled *Thusnelda*, has just been produced.

MARIE WIECK has been playing at Königsberg i/P., and a scherzo from her own pen has met with much favour in her programmes.

SELDOM has there been a more artistic bridal party than that which assembled at the recent marriage of Mlle. Marianne Viardot and M. Alphonse Duvernoy at the church of the Oratory in the Rue de Saint-Honoré at Paris, M. Gounod and M. Ambroise Thomas being among the friends of the bride and bridegroom, while M. Saint-Saëns was at the organ.

MR. FREDERIC ARCHER, who was for some time organist of the Alexandra Palace, is now organist of Mr. Ward Beecher's church in the United States.

ANTOINE RUBINSTEIN will play at one of the Musical Union Matinées during the present season.

SCHUMANN'S music to *Faust* has been performed at Boston, this being, according to the *Score*, the first complete hearing given to the work in America.

A LISZT festival in honour of the Abbé, who has reached his seventy-first year, is to be held this month at Anvers. The composer will be present, but owing to his advanced age, has declined the invitation to conduct his music.

THE annual prize competitions have taken place at the Royal Academy of Music. For the "Lady Goldsmid" Scholarship the examiners were Messrs. Eyers, Faning, Fitton, Holmes, Jewson, O'Leary, Harold Thomas, Westlake, and the Principal (Professor Macfarren) chairman. There were [illegible] candidates, and the scholarship was awarded to Margaret Gyde. For the "Llewelyn Thomas" Gold Medal the examiners were Messrs. Deacon, Lewis, Thomas, and Santley (chairman). There were 20 candidates, and the medal was awarded to Annie Grey. For the "Evill" Prize (10 guineas) there were six candidates, and the prize was awarded to Frank May.

HERR HERMANN FRANKE has opened an office at 2, Vere Street, where he will receive subscriptions for the projected season of German opera at Drury Lane in 1882. He promises Wagner's *Meistersinger*, *Tristan and Isolde*, and Beethoven's *Fidelio*.

AN oratorio by Professor Macfarren will be among the novelties of the Leeds Festival of 1883.

THE Sherborne School Musical Society distinguished itself on Easter Monday by a performance of Bennett's *Woman of Samaria*, with full band and chorus, preceded by the old Easter Hymn and Schubert's Symphony in B minor.

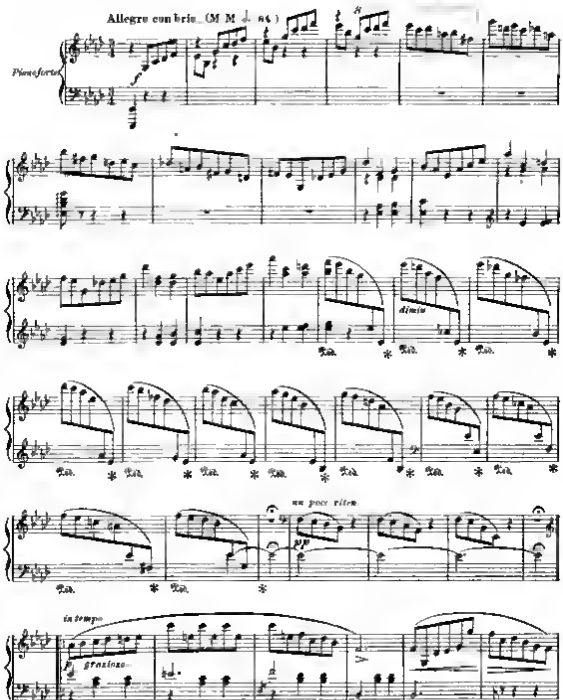
HERR LOUIS LEE'S *Jeanne d'Arc*, symphonic poem, has been performed at the 9th Philharmonic Concert at Hamburg with great success. The work was conducted by the author, who was thrice recalled, and all the local papers speak of the work in high terms.

ACCORDING to the fifteenth edition of "Mackeson's Guide to the Churches of London and its Suburbs" (for 188[illegible]), there is full choral service in 303, and partly choral service in 283, out of the [illegible] churches in London and within twelve miles.

THE death is announced, at Berlin, of Herr Max Maria von Weber, eldest surviving son of the composer, and joint author, with Sir Julius Benedict, of his biography.

APPOINTMENT.—Dr. Jacob Bradford, organist and music-master at the Royal Naval School, New Cross.

MORITZ MOSZKOWSKI'S VALSE BRILLANTE.



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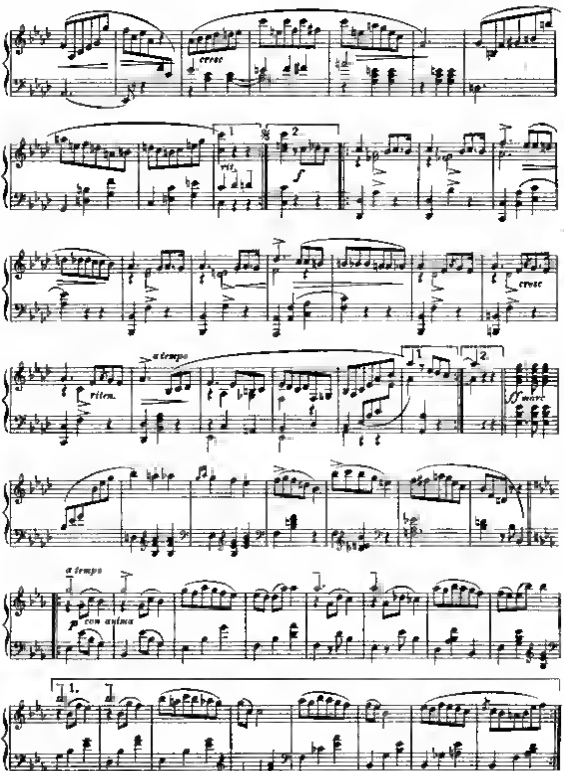
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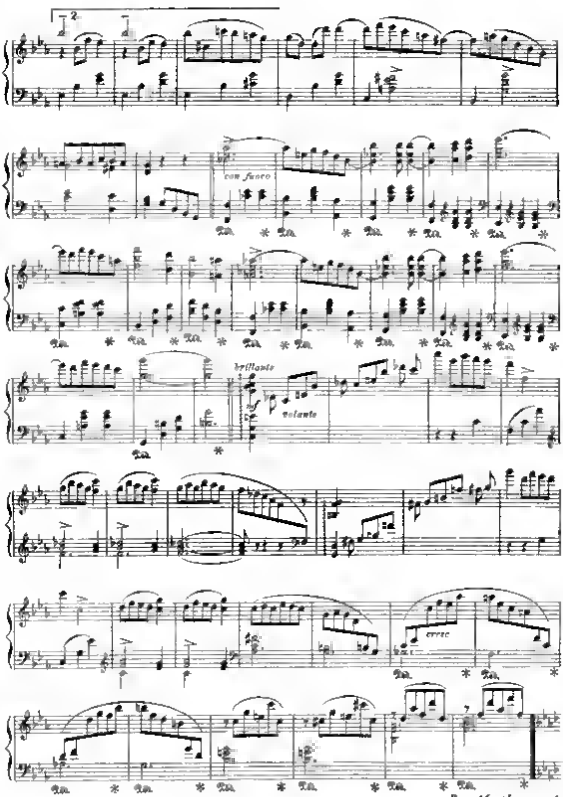

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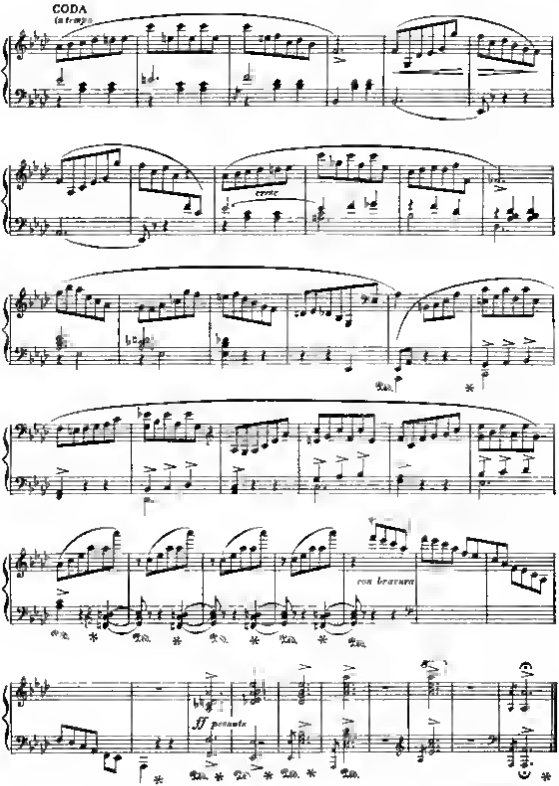
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The Monthly Musical Record.

JUNE 1, 1881

THE directors of the Philharmonic Society, although they have reduced the number of concerts from eight to six, may be congratulated on having made a decided advance in the interest of their programmes, which have not only included the Berlioz music referred to in our last issue but have also brought forward a new work by Mr F. H. Cowen, one of the most promising of the younger school of English musicians. As to the merits of the new composition there is no difference of opinion, but there is some justice in the remark that the application of the term "Sinfonietta" to Mr Cowen's music is a misnomer, seeing that it is not really, as this title would imply, a symphony in miniature but rather an unfinished work which is, as far as it goes, of symphonic form. To write a symphony on a small scale would be an admirable undertaking for many composers whose strength is unequal to the task of producing at once a *magnum opus*, and thus, although the author of the *Rose Maiden* has not actually fulfilled the promise conveyed in the word with the coining of which he seems to be credited, he has suggested an idea well worthy of execution.

Time was when a rumour was current, and excited no slight apprehension in music-loving circles, that the Saturday Concerts at the Crystal Palace were likely to be discontinued, owing to the heavy outlay involved in the maintenance of the orchestra and the engagement of vocalists. Now the tendency of the authorities seems to be in the opposite direction, for not only have they fulfilled their pledges by completing the series of Winter Concerts, as they are familiarly termed, but they have given a series of supplementary performances of music of the same type. The old adage, "enough is as good as a feast," may, however, be applied with truth even here, for although to the cultured musician few concerts rival in attraction those which the Crystal Palace Company so liberally provides and Mr Manns so ably directs, it is obvious that they require financial support, and to secure this it is, we think, unwise to prolong them beyond their usual six months term. The result of the experiment, although eminently satisfactory from an artistic point of view, seems to confirm our impression, for the audiences have been scanty in number, and even the faithful critics, whose gallery is one of the most coveted spots in the concert hall, have been conspicuous for their absence—rival attractions, or perhaps it would be more just to say other engagements, having demanded their presence elsewhere. At the same time, it must be admitted that the programmes have been full of interest, the works given including Mendelssohn's Scotch Symphony, Mr Cowen's charming suite, "The Language of Flowers," Liszt's pianoforte Concerto in A, finely played by Mme. Sophie Menter, an early symphony by Raff, No. 2 in C, Chopin's pianoforte Concerto in E minor, played by Mr Carl Heymann, Rubinstein's Russian Symphony in G minor, a work unworthy of his reputation, Grieg's pianoforte Concerto in A, played by Mr F. Rummel, who also played in a trivial and almost vulgar fantasia for pianoforte and orchestra by Liszt, and Brahms' Academic overture. Additional concerts are announced for June 4 and 11.

The final appearances of Mr Sims Reeves in oratorio have naturally attracted an amount of attention which but few other artists could hope to gain if they announced their intention of retiring from the profession, and the desire to hear Braham's legitimate successor in the works of which he has ever been the foremost interpreter has enabled him to fill even the large space of the Albert Hall. The interjection of the famous recitative and air from *Jephtha* between the parts of *Israel in Egypt*, as at one of the concerts just given, would in ordinary circumstances have been reprehensible, but apart from the fact that Handel's great chorus-oratorio is deficient in solos, the *raison d'être* of the performances has been the opportunity they have afforded to Mr Reeves to sing once more his favourite Handelian airs, and thus what might have been stigmatised as a *pastiche* was excusable. The progress of the series has, we regret to hear, been interrupted, owing to Mr Reeves' absence, caused by the necessity of undergoing an operation.

It is one of the defects of the music of the English Church that it altogether lacks a supply of works which, like the Bach cantatas and the *Passion*, stand mid-way between the anthem and the oratorio, and present opportunities for the use of the orchestra as well as the choir. In order to meet this want, and failing the production of suitable music specially written by Englishmen for the purpose, a strange mixture is not unfrequently provided for Anglican solemnities, and, as a case in point, at the recent festival of the Sons of the Clergy at St. Paul's Cathedral, Sullivan's "In Memoriam" overture "played the congregation in," or rather served to quiet them when they had reached their seats, and Dr Hiller's "All they that trust in the Lord" was given as the principal feature in the choral scheme. Nothing could be more worthy of honour than the work of the Cologne composer, but at the same time it is impossible to avoid the conclusion that there must be something wanting either, in the creative power of English writers, or in their willingness to rise to the occasion. At the present day, apart from the annual services connected with the Three Choirs festivals in the provinces, there is in the growing custom of introducing orchestral services at St. Paul's Cathedral, Westminster Abbey, and several prominent London churches, a noble opportunity for bringing to performance any works of merit, and as the anthem

has long been claimed as the glory of the composers of the Cathedral school, it augurs badly for their successors that they do not come to the front and fill up the gap. Complaints, such as we see have been made, of the disposition shown by Dr. Stainer at St. Paul's to introduce the works of Continental musicians come with but a bad grace from those who fail altogether to supply a want which so obviously exists. Inability to gain a hearing is a fair reason for declining to compose music in any particular form; but when the practical certainty of efficient performance exists there can be no adequate excuse for a failure to supply the necessary scores.

Star-worship is still the prevailing *cultus* at the two theatres given up to Italian opera in London, and there is unfortunately some truth in an acute critic's comment upon Mme. Patti's performance in *Semiramide* that the Diva might have been singing any other words than those set down in the book, as far as the audience were concerned, as they simply came to listen to her vocalisation without regard to the connection between the music and the words. The impossibility of meeting such a charge is, unfortunately, only too patent; and when the other night *Lohengrin* was given at Covent Garden, it formed a welcome relief, as it, to a certain extent, compelled the exercise of the listener's intelligence apart from his merely sensuous capacity for drinking in sweet sounds. In the face of the prevailing system it is refreshing to find that Mr. Carl Rosa, whose health is, we rejoice to hear, improving, is meditating an autumn season, when there will at least be some sense of proportion in the musical firmament, and the *ensemble* will not be altogether wanting in balance.

Russia has in Anton Rubinstein produced a pianist who has no slight claim to the title often bestowed upon him of "the Titan of the keyboard," and she has now sent us a representative organist, whose power, although at present only displayed upon the harmonium, will, we have but little doubt, be speedily tested on the greater instrument on the first convenient opportunity. M. Hlavatch, in his harmonium recital, at which the critics and the public "assisted," as our Parisian neighbours would say, by invitation, showed a marvellous power over the fine instrument provided for him in Steinway Hall, and contrived to produce those telling "orchestral effects" which the harmonium in the hands of a really skilful player is so capable of giving. In combination with the pianoforte, at which Herr Reisenauer was seated, he produced remarkable results; and then, as a proof that he possesses the creative as well as the executive faculty, several of his own works, of considerable merit, were introduced in the programme. The concert-harmonium on which M. Hlavatch plays was, we understand, built for him by Schiedmayer, of Stuttgart; it possesses twenty-nine stops, four knee stops, and two pedals, so that the perfection of such a performance as that of the "William Tell" overture becomes more intelligible. The visit of this eminent Russian artist will, we venture to predict, form not the least interesting event of the present musical season.

We learn from a note in one of the letters of the London correspondent of the *Manchester Guardian*, whose musical information is, as a rule, exceptionally correct, that the completion of Mr. George Grove's "Dictionary of Music and Musicians," which has now reached its third and last volume, will be followed by the early issue of a supplement, which will not only rectify errors occasioned in part by the lapse of time between the writing and publication of some of the articles, but will also contain many new contributions. It will, of course, the writer says, "be impossible to remedy the 'want of balance in the parts,' to use a phrase familiar to musicians, which is admitted to be the chief defect in this really valuable work, the length and exhaustive character of some of the articles, and notably of those by the editor, being out of all proportion to the scant justice done in other cases, but the omissions, which are by no means few or inconsiderable, will be supplied." Among the instances of sins of omission in Mr. Grove's work, the correspondent cites the case of Manchester, which may, he holds, "fairly complain of the dismissal in a few uncertain lines of its Gentlemen's Concerts, while two of the names most familiar in its musical circles—Dr. J. Frederick Bridge, now organist at Westminster Abbey, and Dr. Hiles—are entirely omitted, though many comparatively insignificant Englishmen of the past and still less notable Continental composers of the present are included in the work."

The same writer, in noticing the commencement of the new series of pianoforte recitals by Mr. Charles Hallé, who is even more popular in Manchester than in London, justly refers to his performances as having for nearly twenty years formed one of the most valued opportunities afforded in the metropolis of what may be termed "private study" for both professional and amateur musicians. Mr. Hallé has this year reverted to the plan, adopted at his first set of performances in 1861, of giving the whole of Beethoven's sonatas for piano solo (with the exception of the simple works in G major and minor in Op. 49) in chronological order, and the *Manchester Guardian's* correspondent notices, as an evidence of the favour with which the process is regarded, that not only was there a considerable attendance in all parts of the hall, including even the highest gallery, but a large proportion of the audience followed the music book in hand. An important addition to the present recitals is the substitution for the vocal music introduced by way of relief in 1861 of the whole of J. S. Bach's forty-eight preludes and fugues, in the order of the famous "Wohltemperirte Klavier." The forty-eight numbers are to be parcelled out over the eight recitals, so that they will be introduced in pairs between the sonatas. "An afternoon devoted

entirely to Bach and Beethoven without a note of vocal music, would, the correspondent justly remarks, "even a few years ago, have been regarded as a needlessly severe programme, but the applause with which Mr. Hallé was greeted, and the enthusiastic recall after the third sonata of Op. 2, proved that the great pianist has educated his public. Of his playing and his memory—he discarded the music sheet entirely in the sonatas—it is enough to say that years seem to rest very lightly upon his head and hand."

The musical event of the month on the Continent has been the first performance of the *Nibelungen Trilogy* at Berlin, in the presence of the composer and of an audience among whom 'the profusion of toilettes and swallow-tail coats'—a departure from the usual German custom of morning dress for the play—is said to have betokened something unusual in the way of fashionable sensation. The enthusiasm was great, and at the close of the final performance Wagner was presented by those who had taken part in it with a costly table-ornament, adorned with figures of the Muses, and surmounted by the genius of Music, with the inscription:—'To RICHARD WAGNER, the master of Bayreuth, in commemoration of the first performance of *The Ring of the Nibelung* in the Imperial capital of Berlin.' The correspondent of the *Times*, who devoted several columns of carefully-prepared description and comment to the work, complains of its length and says that "it operates upon the theatre-goers somewhat as a nine-volume novel might be expected to do on the reading public." He admits the perfection of the dramatic picture conveyed by the *Nibelung* cyclus, but says that the spectator goes away with a very confused impression of the moral purport of the piece. The unrhymed libretto he eulogises without qualification, and believes that while "it is a rich and rare poetical treat in itself, it will always tend to revive the memory of the enchanting music to which it is wedded."

CRITICISM OF THE MONTH

ANOTHER tribute to Berlioz has been paid by Mr. Ganz, in the production at his new series of concerts of the Symphonie Fantastique, "Episode de la Vie d'un Artiste," for the first time in England. The *Pall Mall Gazette*, in noticing the performance of 'this early but thoroughly characteristic work of the gifted and eccentric French master,' recalls the fact that it was the product of that painful period in his history when he was smarting under successive and bitter disappointments, and was consumed by what at the time seemed a hopeless passion for the Irish actress, Henrietta Smithson, whom he afterwards married. This fact forms the key to the understanding of the symphony, for Berlioz is himself the hero of the music, in which he gives as in a tone-picture the episode described in the narrative attached to the score. The following brief analysis of the work is published in the *Gazette*:—

> "The first movement, entitled 'Rêverie—Passions,' suggests the feelings of a young musician oppressed by longing for some ideal which ever evades him. At length he meets one who realises for him all that is divine and lovable in womanhood, and he identifies her with a tender, graceful melody which becomes the most prominent figure throughout the piece. He endures all the experiences of an ardent lover—hope, doubt, exaltation, depression, and the like; and the music illustrates faithfully enough these varied emotions. The next section shows our hero at a ball, but his *idée fixe* pursues him amid the giddy throng of revellers, and he finds no relief. This movement, founded on a graceful waltz melody, and charmingly scored, obtained a unanimous encore at the performance. Then the artist indulges in solitary meditation, seeking solace from the voices of Nature and the sound of the shepherd's pipe; but night closes in, and the muttering of thunder suggests coming woe. In a state of despair he endeavours to terminate his wretched existence by a dose of opium; but he only takes sufficient to plunge himself into horrible visions. He imagines that he has murdered his beloved and is being led to the guillotine. We hear the tramp of the guard and the chanting of the monks, and then at the last moment recurs for an instant the love theme, to be arrested by the descent of the fatal knife. There remain the after-death experiences of the assassin. He finds himself among fiends, witches, evil spirits, and other disagreeable beings, who hold high revel in his honour. And there among the unhallowed crew he perceives the form of his beloved, now become as one of them. The manner in which Berlioz indicates the change is a brilliant stroke of genius. The familiar melody is heard, but it has lost all its sweetness and grace; it is a vulgar, senseless dance tune, absolutely devoid of nobility and dignity."

In summing up the merits of this 'work of a daringly original, but strangely ill-balanced mind,' as the critic puts it, he forcibly contrasts the low and morbid influence of the passion of Berlioz with the nobler sympathies excited by "the love of Mozart for Aloysia Weber, of Schubert for Caroline Esterhazy, of Schumann for Clara Wieck"—and might he not have added of Mendelssohn for Cecile Jeanrenaud?—and he dismisses the symphony with the following "judicial verdict":—

> While, therefore, it would be unreasonable pedantry to refuse admiration for the boundless invention, the gorgeous wealth of orchestral colouring, and the intuitive perception of effect shown in every page of this symphony, it must be said with emphasis that such music does not induce that feeling of elevation of which we are conscious when listening to a symphony of Beethoven.

The *Times*, after asking whether the limits of true art and beauty include such terrors and cacophonies as are to be found in the wild and eccentric finale to the symphony, the 'Dream of the Witches' Sabbath,'—which he holds to be comparable to nothing else in music save its own author's chorus of demons in his *Faust*—thus assesses the work as a whole:—

> "Accepting, however, Berlioz's intention on its own merits, one cannot help admiring the marvellous power with which it has been carried out. The contrapuntal workmanship is indeed marvellous, and the harmonic and instrumental effects are as bold as in most cases they are successful. The style of art represented by the 'Symphonie Fantastique,' as well as the individual merits of that work, are, of course, open to discussion. Schumann, who was one of the first to recognise the genius of its author, and has given an account of the work which remains as one of the few permanent monuments of musical criticism, treats the story with a neglect bordering on contempt. Mr. W. A. Barrett, in his careful and able analysis of the Symphonie, is of a different opinion, in which we fully concur. Apart from

their poetical and pictorial significance certain passages would be absolutely intolerable, which in connection with it may at least plead the requirements of dramatic truth in their favour."

The *Athenæum*, after insisting on the necessity of judging this work on its merits as a piece of avowed programme music, says:—

"The orchestration of the whole symphony is wonderful; it might almost be said magical. Many of the instrumental combinations are absolutely new, and as remarkable for their richness and variety as for the total absence of noise. No one knew better than Berlioz how to get an overwhelming din from his orchestra when he required it, as, for instance, in the *finale* of this work; but in general he is remarkable for the moderate use of his resources, and in the first three movements of this symphony the full orchestra never comes into play at all."

Raff's Symphony in C, produced at one of the supplementary Saturday concerts at Sydenham, has been welcomed by several writers as superior in form and usefulness to some of his more recent works. The *Pall Mall Gazette* says:—

"There is an abundance of flowing melody, the treatment is elegant and spontaneous, and there is no tendency in the direction of vulgarity, which unfortunately cannot always be said of the Swiss composer's works. Raff has now penned ten symphonies, of which eight are founded on a definite 'programme.' The work in C is one of the two exceptions, being what is called in contradistinction 'absolute music;' and as it is perhaps the most successful of the series, the champions of the new faith as to the necessity for a poetic basis in instrumental music cannot claim him as an illustration in favour of their doctrine."

The *Athenæum* agrees in the view that the Swiss composer has not, in his later writings for the orchestra, eclipsed his earlier efforts, none of his recent compositions having, in the critic's opinion, at all approached in spontaneity and charm the first fruits of his pen. Of this second symphony, he says:—

"In this work we find all Raff's excellences and very few of his defects. Among the most conspicuous merits of the symphony are its constant flow of pleasing melody, its masterly counterpoint, the ingenuity and resource displayed in its thematic treatment, and its orchestration, tasteful, rich, and brilliant, yet never coarse or blatant. The occasional tinge of vulgarity by which some of the themes in others of Raff's symphonies are disfigured is nowhere to be met here; and even the prolixity to which he is so prone is scarcely noticeable, unless, perhaps, it be in the slow movement, which is very amply developed. The first movement and the *finale* are two of the most admirable specimens which we know of their composer's work; the *andante* is slightly more commonplace and slightly too long, though founded upon very pleasing themes; while the *scherzo* is extremely fresh and original, the three-bar rhythm in the trio being particularly happy in conception."

Mr. F. H. Cowen's "Sinfonietta," produced at the Philharmonic Society's penultimate concert, receives a word of well-deserved praise at the hands of the critics. The *Pall Mall Gazette* says:—

"The title ('Sinfonietta') cannot have been chosen from any reasons of false modesty on the part of Mr. Cowen, since he has proved himself capable of grasping instrumental composition in its highest phase in his Scandinavian Symphony. The present work is lighter and simpler in style, but the impress of the skilled musician is equally apparent. The subjects are graceful and the scoring piquant and charming. A symphony in miniature is a novel idea, but it is one that might be followed with advantage by many composers, who would not then eke out a few good ideas with an indefinite quantity of padding."

The same critic in recording the performance of the above-named Scandinavian symphony at Herr Richter's concerts, justly terms it "a tribute of respect for English music for which the Viennese chef d'orchestre may be thanked."

The *Athenæum*, while discerning no absolute marks of genius in the "little symphony," finds its merit in the themes and the orchestration:—

"The second subject of the first movement, a tuneful but far from vulgar strain, and the melody of the *lento*, written in alternate bars of common and triple time, are most attractive, and the scoring throughout is extremely tasteful. In the general working out, however, Mr. Cowen is not so felicitous, the themes being repeated under the same or similar conditions, rather than developed in orthodox symphonic style. Still, the work is pleasing, and by no means unworthy of its talented composer."

The *Times* gives an interesting criticism on the two concert overtures by Brahms, performed for the first time at Breslau on the 4th of January last, and introduced by Mr. Manns as the chief features in his annual concert at the close of the winter season at the Crystal Palace. The first, Op. 80, styled the "Academic," was written as a mark of appreciation of the honour conferred upon the composer by the University of Breslau in inscribing his name upon its roll of Doctors of Philosophy:—

"Brahms, in order to give the requisite 'local colour' to his work, has introduced a number of students' songs, in such a manner, however, that the original tunes are sometimes difficult to distinguish, so intricate is the contrapuntal texture of Brahms' works. The overture, indeed, illustrates in a striking manner the serious nature of the man. Its tone is intended to be fresh and cheerful, as befits its purport, and on one occasion, where Brahms introduces the 'Fuchs,' or freshman's song, in *fugato* fashion, is, indeed, of decidedly humorous effect, in so far as the term humour can be applied to musical art. But the serious element soon prevails again. The fine tune of the so-called 'Landesvater' supplies a broadly melodious motive, and the solemn strains of the 'Wir hatten gebauet'—the famous Burschenschaft song, at one time strictly prohibited on political grounds—are used to excellent purpose, other favourite melodies being introduced in due course. The combination and working out of these varied materials are, as we said before, extremely elaborate, and throughout betray the master's hand. At the same time, one somewhat misses that feeling of unity which is alone attainable by the consistent development of an original idea. Brahms' 'Academic' overture, whatever its chances of popularity may be, will be remembered as a curiosity of musical literature."

In writing of the second overture, sub-titled "The Tragic," played at the same concert, the critic seems unable to find terms sufficiently expressive of his admiration:—

"It is, indeed, one of the most earnest and thoughtful inspirations of its author, full of sombre feeling, scarcely relieved by a moment of brightness. Its length and its import fully entitle it to the name 'symphonic poem,' which, however, Brahms has avoided, although he by no means adheres to the orthodox form of the overture proper. Formally, indeed, the 'Tragic' overture is one essentially of the modern type, including even that vagueness of tonality which many contemporary composers affect, and which is discernible in the very first bar of the overture. Considerable time elapses before Brahms touches the C sharp which determines the key of the work as D minor. As far as can be judged by a first hearing, we are inclined to rank the Tragic overture among the noblest efforts of Brahms' genius."

While "the craze generally termed 'æsthetic,'" to borrow the phrase of the *Times*, is being held up to ridicule by one of the most cultured and discriminating dramatic companies in London in a piece of considerable power, it has been musically burlesqued by Mr. Sullivan with Mr. Gilbert as his literary collaborateur in what they jointly term an "æsthetic opera," styled *Patience*. In the view of the *Times*—and it is shared by the *Globe*, and by nearly all the daily papers—Mr. Sullivan has had to be content with an altogether subordinate position as a sort of accompanyist to the librettist, and the highest praise the critic is able to give to the music is that the composer has done all that could be done with consummate skill, by supplying flowing and pretty tunes for melodious or rattling lines, as the case may be. At the same time, he finds one or two points for criticism, viewing the music even from this comparatively low standpoint, in the finale to the first act, the unaccompanied sestet, and the overture. Of these numbers, he says :—

"The finale, by the way, Mr. Sullivan might easily have turned to better musical account than he has done. The piece is lengthily rather than organically developed, and the unaccompanied sestet is little more than a pretty tune sung in harmony. The overture also leaves something to be desired. It is made up of themes from the opera loosely strung together, the principal motives showing a striking resemblance to a familiar melody from Nicolai's *Merry Wives of Windsor*. But in spite of all this, Mr. Sullivan's workmanship is infinitely above the level of *opéra bouffe* as imported from abroad. One may regret that a musician of his power should occupy so much of his time with this class of composition; at the same time it is a matter for congratulation that in England the demand for burlesque opera is supplied in a refined and truly artistic manner."

The critic of the *St. James's Gazette* defends Mr. Sullivan by anticipation from the charge of vain repetitions :—

"The composer's workmanship and style may be recognised, too, throughout. But Mr. Sullivan seems to have taken care that no one shall be able to say of *Patience* that it is a repetition of the *Pirates of Penzance*, though as persons of unusually acute vision have discovered that the *Martyr of Antioch*—Mr. Sullivan's best work, whether in the sacred or in the secular style—was only the *Pinafore* with new words, there is no knowing whether the fact that Mr. Sullivan's music is always the music of Mr. Sullivan will not be insisted upon by way of proving that his latest score is not altogether unlike earlier ones from the same pen."

The *Pall Mall Gazette*, noting Mr. Gilbert's exchange of the simple topsy-turveydom of *The Sorcerer*, and *The Pirates of Penzance*, and the caricature of things well known in *Trial by Jury*, and *H.M.S. Pinafore*, for a deeper and more subtle humour, says that Mr. Sullivan has naturally felt the influence of the altered character of the book, and to this fact ascribes the small number of catchy tunes in the opera. The writer credits Mr. Sullivan with a success, which no one will deny to be one of his gifts "in infusing the requisite amount of grace and sentiment where those qualities are needed," but he finds point for adverse criticism in one or two numbers which "savour rather disagreeably of the music hall." :—

"While speaking of defects, we may express surprise that Mr. Sullivan should adopt the rather commonplace device of assigning the melody in an instrumental movement to the cornet. With this exception, the treatment of the small orchestra is very felicitous, the musicianly accompaniments greatly enhancing the charm in every instance."

The critic of the *Athenæum* praises in high terms the result of the composer's efforts :—

"Even in the lightest portions of the opera the hand of the musician is apparent, and the construction of the concerted pieces, though never elaborate—as any display of musical science would be out of place in work of this kind—shows a perfect knowledge of the effects obtainable from simple means. It may be regretted that the talent of the most popular of living English musicians should never be employed in opera of a higher class; but we repeat what was said on a previous occasion, that even as Mr. Gilbert's books are infinitely superior in wit, fancy, and originality, to the libretti of foreign light comic operas, so Mr. Sullivan's efforts are more pleasing to cultured ears than the best effusions of Offenbach, Lecocq, Hervé, and their imitators."

The Richter Concerts have attracted considerable attention, and the performances, bearing as they do the impress of the conductor's complete sympathy with and mastery over his orchestra, have been of a high order. The *Saturday Review* singles out for special mention the performance of the Bach Concerto in E minor at the first concert :—

"The Bach Concerto has a history, according to the author of the analytical programme. The autograph copy of an unknown sonata by Bach was discovered in Dresden, and was sent to Herr Joseph Hellmesberger, of Vienna, who added a five-part accompaniment for strings, in which form it was played on Monday. After a very characteristic allegro *in moto perpetuo*, which is played *fortissimo* throughout, follows a most lovely adagio in Bach's happiest style; and the concerto, if it may so be called, ends with a gigue full of the most stately vivacity, if one may coin a term. The excellence of the training of the orchestra was especially noticeable in the performance of this work from the admirable expressions of light and shade with which it overflowed."

The *Athenæum* writes in a blunt but we are inclined to think a justly condemnatory strain of the work as a piece of tinkering :—

"Wagner's March was followed by what was announced as a 'concerto' by Bach, but what proved to be the violin part of some unknown sonata by Bach, dressed up as a concerto by Herr Hellmesberger of Vienna. We think the gentleman might employ his time better. The additions he made to Bach's own violin part, though unobtrusive, were hardly conceived in the spirit of the composer; and Bach has left us so many genuine concertos for orchestra, that we cannot help regretting that Herr Richter did not bring forward one of these instead of an arrangement of which, on principle, we most altogether disapprove. It is only fair to add, however, that the piece, which is arranged for strings only, was most splendidly played."

The engagement of M. Dupont, the famous conductor from the Monnaie, at Brussels, to share with Signor Bevignani the direction of the Covent Garden orchestra, is generally admitted to be a gain. The *Saturday Review* says :—

"M. Dupont conducted, and showed at once that we had gained a conductor, and not a mere time-beater. He is very undemonstrative, but on this occasion had a perfect command of his band and chorus, while his reading of the music was intelligent and artistic. Above all, he understands the art of accompanying the voices, for which this first and only specimen of Rossini's latest operatic style is a very good test; for here the composer has broken away from the traditions of the contemporary Italian school, and has entirely discarded the 'big guitar.' M. Dupont hit the happy mean, and gave due importance to the orchestral parts, but always allowed the voices to dominate."

THE SPIRIT OF ITALIAN, FRENCH, AND GERMAN MUSIC.

By E. Pauer.

(Concluded from page 90.)

In turning our attention to Germany—undoubtedly the most musical country, and the country to which we are chiefly indebted for the immense progress musical art has made during the last hundred years—we shall find that this uncontested superiority is the result not only of the great zeal and industry of the Germans but also of circumstances which are worthy of consideration. It is hardly necessary to enter at any length into the subject of the German music *before* Sebastian Bach's time: the composers of that early period were certainly excellent and most meritorious artists—philosophers, would perhaps be the better expression—in as far as the principal composers, men like Kuhnau, Schütz, &c., were scholars of no common excellence. But I think it would be stretching our antiquarian or national admiration to too great an extent, were we to say that their works were written in a pleasing and graceful manner. A singular fact it was that every German composer who could afford it, betook himself to Italy, to study there, and to imbibe the truly Italian musical ideas. German music was already proceeding satisfactorily when the unfortunate "thirty years" war came like a rushing tempest to sweep away all the early blossoms of Teutonic art; and it was a long time before German art recovered from the effects of that dreadful time. Two points stand out clearly in the earlier history of the German music of that period, namely, the great, even *too* great influence of the chorale and that of the organ. Just as the chanson of France for a long time fettered the free and independent progress of French music, so the chorale, and the too great prominence which the organ as an instrument obtained, retarded the spontaneous and natural flow of German melody. A great deal of blame may be attributed to the German poetry, or rather the versification of that time, whose stilted, hollow, and inflated ideas offered nothing that could inspire the musician.

The opera found a home in Germany much later than in Italy and France; and although the operatic composer, Keyser, of Hamburg, was undoubtedly a genius, his works never obtained great popularity or fame in other countries. It may safely be said that the later German music owes its foundation to that great and illustrious genius Joh. Seb. Bach. This distinguished man did not disdain to learn from his Italian and French contemporaries; he was anxious to assimilate their national characteristic expression with his purely German nature; and to him we owe the invention of that wonderful system of using the greatest economy in working out a composition, and the art of drawing out in a logical order the entire contents of a theme or a subject. The spirit which the German music of that time breathes might be called an ecclesiastical and somewhat conventional one; and it cannot be denied that compositions written in such a style by a musician less richly endowed than Bach would very probably appear cold, dry, and stiff. The compactness, clearness, order, and economy, the systematic development, the organic growth which we admire in the works of Haydn, Mozart, Beethoven, and others, are due in a great measure to the example of Seb. Bach. Besides, let us not forget that to him instrumental music owes very much of its development and importance. Bach wrote a good deal of vocal music; but in this branch, so far as the immediate effect is concerned, he could never rival the Italians. There is something nervous, something timid in his arias; mostly they are accompanied in the obbligato style by another instrument, and the consequence is that there appears a kind of rivalry between voice and instrument, and therefore the singer has sometimes to sing passages which are not adapted to the human voice. It is pleasant enough to hear such arias performed by first-rate artists; but if an inexperienced amateur undertakes such a task, the effect is anything but pleasing. But though there may be doubts as to the merits of Seb. Bach as a vocal composer, there can be not the least doubt about his extraordinary greatness as an instrumental writer, and he is certainly the genius who brought the scientific part of musical composition to the greatest possible perfection. The beauties and wonders of counterpoint—the indispensable adjunct and accessory of every well-constructed composition—are continually exhibited by Seb. Bach, and, as we have already mentioned, all the intricacies of the canon, the fugue, of part-writing, of constructing variations, of showing in a simple theme or subject all possible hidden qualities—in short, everything that belongs to the construction of a musical work upon logical, systematic, and economical principles—has been invented and initiated by Seb. Bach. His work is the foundation on which Haydn, Mozart, and Beethoven, could erect those loftier structures. Thus we recognise that the German music of that early period already contains a feature which was unknown to the French and Italian music, namely, the recognition of the essential value and indispensable necessity of *science* in the production of a musical work of art.

The religious and solemn character which German music had, even after Bach's time, was, however, not appreciated by the German public; almost every one of the German princes patronised the Italian music, and the principal musical appointments at their respective courts were held by Italians; and as were the princes, so were the audiences. Such partiality was certainly disheartening to the German musician; but it had, on the other side, a salutary effect on German art itself. It cannot be denied that the cold and rigid forms in which the German music of that period was conceived were warmed and made to flow by the power of the Italian music, and the natural consequence of such influence was the great reform which was brought about by Joseph Haydn and Mozart. At last it was considered not only admissible, but desirable, that the composer's *individual* feeling should infuse and penetrate the work of art, which hitherto had been regarded only from an objective or outward point of view. That such an admission was an enormous gain and an evidence of most important progress is certain. From that time the superiority of German music was undoubtedly settled. The Germans found that they, as well as others, could write in a pleasing style. They detected an inexhaustible mine of melody and song in the depth of their own hearts; but the difference of their melody and that of the Italians, arose naturally from the earnest training, the deep and severe study they went through. These acted as a kind of alembic through which the melody had first to pass, to come out pure, healthy, and full of vitality, whilst the Italian melody lacked this purification and showed merely a superficial, a passing charm and beauty. And this observation we make not only concerning the German instrumental, but also as regarding the operatic or dramatic music.[*] This intensity of expression the German

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[*] Take for instance any Italian operatic air illustrating a similar dramatic situation to that described by Agathe's song in Weber's *Freischütz*, "And though the cloud," and compare with it Weber's delicate gem: we shall find at once that the Italian air lacks that intensity of feeling, that warmth which every note of the German air expresses.

great composers owe chiefly to their mastery of the instrumental part of music. Thousands of little, but important details of characteristic expression, to which the nature of the different instruments lends itself, were detected by German composers; and the fine characteristic delineation which we admire so much in Mozart's, Haydn's, Beethoven's, and Weber's works, was chiefly due to the consummate mastery these great composers had obtained over the different instruments. It is certainly not an exaggeration to say that each instrument has a character, so to speak a mind of its own. Take for instance the flute—what enormous richness of feeling is contained in that small and slender tube! Let us remember the beauty with which it shines in Mozart's *Magic Flute*, in some of Beethoven's symphonies, or in the inimitable scherzo of Mendelssohn's *Midsummer Night's Dream* music. I could go on for hours pointing out the innumerable charms and beauties the great German composers were able to draw from the different instruments, all tending to convince us that our Mozarts, Beethovens, &c., understood the soul of the mechanical instrument, whilst most of the Italian maestri treated it more from the material and technical point of view.

If the German vocal music is somewhat defective with regard to immediate charm—if the voice does not gush forth so naturally, so richly, and so spontaneously, as in the Italian music—we cannot deny that on the other hand these defects are counterbalanced by great advantages—namely, greater truth in portraying the inner emotions, and a certain wise economy in husbanding the means at command. The Italian language itself may be called spoken music, whilst the German language is not by any means so pliable, so flexible. Indeed, some have asserted it to be inferior in this point to the French, and yet, curiously enough, Rossini, the greatest Italian composer, preferred to hear his music sung to German rather than to French words. All these observations point to the fact that the tendency of the German music is rather to consider the art not merely as a vehicle of pleasure and charm for the senses, but to find in it the noblest, purest, and highest language of the soul; and the innate desire of all the great German composers to improve and perfect the domain of instrumental music convinces us of their belief, be it right or wrong, that the vocal music alone, unaided, and not supplemented and heightened by the instruments and by the wealth of harmony, the richness of figures, passages, &c. &c., is not a thoroughly satisfactory interpreter of our innermost feelings. The great German composers have dived into the very depths of the human heart, whilst the Italians and French have gathered the fruits on the surface. Monuments of musical art, such as Bach's forty-eight preludes and fugues, his Passion music of St. Matthew, Handel's oratorios, Haydn's, Mozart's, and Beethoven's symphonies and quartets, the last-mentioned composer's sonatas, the songs of Schubert and Schumann, the so-called concert overtures of Mendelssohn, the piano pieces of Schumann and Mendelssohn, the thorough and almost symbolical opera, *Der Freischutz*, of Weber, Richard Wagner's operas, are works such as no other nation can show; and that the German music will maintain its superiority, and that its influence will go on increasing till at last its rules and laws are recognised and adopted by the other nations, is not a probable contingency but a certainty. It is quite natural, and for the reason that German music is the only school which is founded on the true psychological nature of mankind, and which fulfils all the demands of art and science, and does justice to the characteristic, formal, and ideal exigencies of our noble art.

But let us not be unjust to the Italian and French music; each has its charms, each has its beauties; but more or less both these national schools are conceived in a more specifically Italian or French spirit. That the great German composers had broader and freer views, and that they considered the whole domain of musical art as their fatherland, to which they devoted their energies and their best ideas, is an incontestable truth. The oak, the national symbol of Germany, takes a long time to grow, but it is a tree which has a very long period of existence, and the solidity of its stem secures it even against the most fearful storm. We admire it, and love to sit under its branches; but we love also to refresh ourselves with the fruits of the Italian orange-tree, and to inhale the delicious fragrance of the French rose. All and each—tree, fruit, and flower—are gifts of God, for which we may well be grateful; indeed, every country has its special charms, and every national art has its peculiar beauty, which arises in a great measure from the natural habits and the climatic conditions of the country. One fact is certain, that the great German composers were at all times more anxious than the French and Italian to study and to recognise what was good and worthy to be learned and adopted from other countries; and this recognition of foreign merit resulted in giving to the German music a cosmopolitan quality, a universality which neither the Italian nor the French music possesses. That Italians and Frenchmen have never acknowledged this is certain. The reason is that they considered the musical art from another point of view, and looked upon it as a means of pleasure and recreation, whilst to the German music is a necessary element of life, and constitutes an important ingredient in his happiness.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.[1]

IN an advertisement issued some time since, Messrs. Breitkopf and Härtel announced that they hoped to complete the publication of the new edition of Mozart's works by the end of the present year. Seeing however, that considerably more than 150 compositions of various lengths still remain to be issued, the fulfilment of the hope appears somewhat problematical. In the meantime the interest of the publication is fully sustained, because the larger part of the works still remaining are those which have never before been accessible. It is true that many of these are chiefly of historical interest while some are of slight musical value; yet there are but few which do not present some points worthy of note to the student.

Of Mozart's twelve early operas and other dramatic works—that is to say, those which preceded *Idomeneo*, the first of what may be considered the *great* operas—eight have already appeared. *Zaide* (K. 344) was, with the exception of the incidental music to the play of "King Thamos," the last dramatic work written before *Idomeneo*. Although we are unable to fix the date of its composition with absolute certainty, there is no reason to doubt the correctness of Jahn's statement that it was composed in 1780. It therefore preceded *Idomeneo* by one year, and we find it, as might be expected, intermediate in style between the earlier and the later operas. While still showing traces of the old Italian school, especially in some of the airs, which are rather old

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[1] Mozart's Works, Serie V. Opern. No. 11. *Zaide.* No. 19. Così fan tutte. Serie XII. Erste Abtheilung—Concerte für Violine und Orchester, Nos. 1—10. Zweite Abtheilung—Concerte für ein Blas-instrument und Orchester. Nos. 11—20.

fashioned *Zaïde* also enables us in its best numbers to feel the development of its composer's dramatic instinct, and his growing mastery of all the technique of his art. The work is entitled "Deutsche Operette," and is in two acts, with spoken dialogue. Unfortunately the libretto, which was written by Schachtner, appears to be lost; but from that portion of it which was set to music it is evident that the subject had some resemblance to that of the *Entführung aus dem Serail.* The music is not quite complete; there is no overture, nor, indeed, is there any proof that Mozart ever composed one; and it is also evident from the words that the quartet (No. 16), which is the last number in the score, cannot have been the conclusion of the work. Mozart's autograph, moreover, bears no title; the name was given to the operetta by the original publisher, André.

The finest numbers in *Zaïde* are unquestionably the terzet (No. 8) and the quartet already mentioned (No. 16), both of which, and especially the latter, show real dramatic power. At the commencement of the terzet (p. 37 of the score) is an indication which is rare with Mozart. On the bass line, marked "Violoncello e Basso," we find at the first bar "Violoncelli *e Fagotti* soli." As no further mention is made of the bassoons throughout the number, it is evident that for the rest of the piece they are to play in unison with the basses—a relic of the old style. The quartet which forms the present conclusion of the work is remarkable in all respects. The varied sentiments of the different characters are expressed with hardly less truth and force than in the well-known "Non ti fidar" in *Don Juan*; the melodic flow of the whole is most charming, and the instrumentation more elaborate in its details than in most parts of the work. It is worth mentioning that Mozart subsequently used the chief theme of this number in the air, "Traurigkeit ward mir zum Loose," of the *Entführung.*

There remains one more point of interest by which *Zaïde* is distinguished from all Mozart's other dramatic works—the employment of melodrama. We have two scenes, one in each act, in which the spoken text is accompanied with music. Here it is but seldom that the orchestra is employed during the speaking, but each phrase is followed by its appropriate musical commentary. These two numbers are in this respect very striking; and the boldness of some of the modulations (as, for instance, that on page 3, where the dominant of E minor is followed immediately by the chord of C minor) is not a little remarkable.

Così fan tutte (K. 588), though far better known than *Zaïde*, is probably less familiar even to many well-read musicians than its merits warrant. That it is inferior to *Don Juan* or *Figaro* must be conceded at once, for the libretto is poor, not to say stupid; and, as Richard Wagner has remarked, it was one of Mozart's great excellences that he could only write his best music when inspired by a good libretto. Yet *Così fan tutte* has a special charm of its own hardly to be found to the same extent in any of the other operas. We refer to its purely sensuous, as distinguished from intellectual or emotional beauty. Mozart never wrote anything more full of delicious melody, while in the matter of orchestration we are disposed to consider this work its composer's finest and most beautifully finished score, with perhaps the single exception of the *Zauberflöte.* There is hardly a number of the work which does not contain some charming instrumental detail. The clarinets especially, which are not used in any of the earlier operas, are exquisitely treated. Space will not allow an analysis of the opera; our readers will find an excellent one in the second volume of Jahn's "Mozart."

It is upwards of three years since the first four of the violin concertos were published and duly reviewed in these columns; the remainder of the series which now awaits notice, though of unequal importance, contains some of Mozart's best work. The fifth concerto for the violin, in A major (K. 219), scored, like all the others, for strings, oboes, and horns, is remarkable for an innovation in form. After the first *tutti,* in which the chief subjects of the movement are announced, the solo violin enters with six bars of *adagio.* The principal instrument has a sustained cantabile melody, while the violins of the orchestra accompany with flowing demisemiquaver passages in thirds. After a full close on the tonic, followed by a pause, the *allegro* is continued in the usual manner. The whole of this movement is very good and effective music, without being specially remarkable. The *adagio* in E major is very long (168 bars), and less interesting because more laboured than many of Mozart's slow movements; but the finale—a "Tempo di menuetto," interrupted by an allegro in $\frac{2}{4}$ time, is charming, and as a whole the best part of the work. A sixth violin concerto in E flat, is mentioned by Köchel, and is No. 268 in his catalogue. This work is not included in the present series, though originally announced to appear. Why it has been omitted we shall probably know when the "Revisions-Bericht" of the series is published. *Apropos* of these "critical reports" on each series which were promised, it may be worth noticing that only one—that for Series VII.—has as yet made its appearance.

The two following pieces, for violin, are an Adagio in E (K. 261) and a Rondo in B flat (K. 269), written for the Italian violinist, Brunetti, the former to replace the slow movement of the fifth concerto just noticed, and the latter instead of the rondo of the first concerto. The adagio is a very charming movement, delicately scored for strings (the violins *con sordini*), flutes, and horns; the rondo is one of those pretty and effective movements that Mozart seemed to be able to throw off at any moment. Another rondo, in C major (K. 373), also written for Brunetti, is very graceful and melodious, but nothing more.

The "Concertone" (or "Grand Concerto") for two solo violins, in C major (K. 190), is a work of far higher calibre than those last noticed, whether as regards musical ideas or treatment. It is curious that besides the two violins, one violoncello and the first oboe are frequently treated as solo instruments, thus giving the work much of the character of a quadruple concerto. The first movement is brilliant and melodious, and contains at the close a triple cadenza for the two violins and the first oboe. Both here and throughout the work we find parts for two violas, which Mozart employs, in a manner not unusual with him, as a substitute for bassoons. The slow movement, in which an obbligato violoncello has an important part, is full of grace; like the first movement, it contains a fully written-out cadenza—this time for the four solo instruments. A very pleasing Tempo di Menuetto concludes an admirable and most effective work.

The last number of this section is the double concerto, entitled by Mozart "Concertante Symphonie," for violin and viola, in E flat (K. 364). The reason of the name bestowed upon it by the composer may easily be seen by an examination of the work. It is of symphonic proportions, and its style is such as to render it rather a symphony with two obbligato instruments than a concerto in the ordinary sense. It is extremely showy for both soloists, and, as music, the final rondo is somewhat inferior to the first two movements. It should be mentioned that the viola part is written in the key of D major, the player being directed to tune his instrument a semi

tone higher than the proper pitch. The object of this is twofold: it makes the viola more brilliant, and it considerably facilitates the execution of some of the more florid passages. This work would be well worth reviving at one of our numerous orchestral concerts.

The various concertos for wind instruments which form the section of the twelfth series hardly rank, with one conspicuous exception, among Mozart's finest works. They are, however, well worthy the attention of the student of orchestration because of the intimate knowledge which they show of the capacities of the solo instruments. The first piece in the volume for instance—the concerto in B flat for bassoon (K. 191)—is remarkable for the skill with which the composer has written for an instrument by no means the easiest in the orchestra to treat effectively as a solo. Even without hearing the work, any musician who reads the score must feel instinctively that the passages for the bassoon must sound well in performance. The concerto is an early composition, having been written at Salzburg in 1774, but it displays no signs of immaturity. Without being in any sense great, it has that lovely flow of melody throughout which is so seldom absent in Mozart's music. The slow movement, entitled "Andante ma Adagio"—in which the bassoon is mostly written for in its upper octave—is especially beautiful, and the final Tempo di Menuetto—a form which Mozart so frequently chooses to end his concertos—brings the humorous side of the instrument somewhat prominently forward. This concerto was played once in our recollection in London—at one of Mr. Hullah's orchestral concerts at St. Martin's Hall, nearly a quarter of a century ago, by the late M. Heeser, but has probably never been heard since.

The concerto in C for flute and harp (K. 299) was composed at Paris, in 1778, for the Duc de Guines and his daughter, of whom the former was an excellent amateur flute player, and the latter a very fine harpist. Mozart is known to have detested both instruments, but that did not prevent his writing most effectively for them. The concerto is a pleasing rather than a striking work; the andante, in which the solo instruments are accompanied only by strings, is the best movement.

The two concertos in G and D, and the andante for the flute (K. 313, 314, 315) are written in Mozart's usual every-day style, but seldom or never rise above his average. It is the skilful treatment of the flute which mostly strikes one in these works. Much the same may be said of the four concertos for the horn which follow (K. 412, 457, 447, 495). These were written for the horn player Leutgeb, with whom the composer appears to have been on very intimate terms, if one may judge from the various jokes scattered through the manuscripts which Jahn mentions in his book (ii., 26). For instance, the autograph of the second concerto bears this heading: "Wolfgang Amadé Mozart has taken compassion on that donkey, ox, and fool, Leutgeb, at Vienna, 27th March, 1783." The fourth concerto is written with black, red, blue, and green ink alternately. But the most amusing example of all is in the rondo of the first concerto, where the composer imagines Leutgeb playing the piece, and accompanies him with a running fire of jokes. He begins by marking the solo part *adagio*, while the other parts are *allegro*—this being in reference to the performer's habit of hurrying the time. Then follow a number of remarks in Italian, of which we give a few as samples. At the first entry of the horn, "At them, Signor Asino!" At the return of the theme, "Presto! go it! bravo! courage!" At a difficult passage, "Beast! how out of tune! Alas!" When some rests come, we find "Now take a little breath!" And when some C sharps are written for the horn, "Now, do at least give us one of them." At the last return of the theme, "And he is going to follow me for the fourth and, thank God, the last time. Do pray finish! Oh, curses! some more bravura (this at a short run). Bravo! Ah! that is such a shake as a cow might make! Have you finished? Thank heaven!" We can imagine the amusement of Leutgeb on the receipt of the manuscript. We are told that he took it all in very good part, being only too happy to get the concertos. Of the four, the first is in D, and has no slow movement; the other three are in E flat, one of the best keys for the horn. Musically, the slow movements are the most valuable parts of these works; it is a curious thing that in all four the finale is in $\frac{6}{8}$ time.

The last piece in the volume is one of Mozart's best and greatest instrumental works, the concerto in A for the clarinet (K. 622), composed at Vienna in 1761, within three months of his death, for Stadler, for whom two years before he had written the clarinet quintet in the same key. The two works have much affinity of style. The solo instrument is exquisitely treated; sometimes in melodies and brilliant passages in its upper register, while at others the rich and mellow lower notes are brought into prominence. It is probable that Mozart was the inventor of the effect to be found on page 11 of the score—the use of arpeggio passages in the lowest octave of the clarinet as an accompaniment. We find it again in the trio of masks in *Don Giovanni* as well as in *Così fan tutte* and *Titus*. The slow movement is a most expressive romance, though not called so in the score, and the rondo, while of a lighter texture than the rest of the work, forms a brilliant termination to the greatest and most interesting of Mozart's concertos for wind instruments.

EBENEZER PROUT.

ANTON RUBINSTEIN

ANTON GREGOR RUBINSTEIN, according to his own account, was born on 18th November, 1830 (O.S.), say 30th November, 1830, according to our calendar. Wenhwotynetz, a village in Russian Bessarabia, not far from Jassy, is his home. His parents owned large properties in Wallachia, and lived in princely style, but in some unfortunate lawsuits they lost their fortune, a mishap to which the present musical world owes the rising of one of its most brilliant stars. His mother, a woman of most superior education and a splendid pianist, herself undertook the general and musical training of her sons, Anton and Nicolas, and was so successful in this work that the family moved to Moscow, where she obtained the position of mistress in an Imperial educational establishment. At this point in their career the further education of the boys was handed over to a thorough master, Alexander Villoing, under whose methodical training they progressed so well that Anton, with a little more than two years from his commencing to play the piano, was already, though only in his eighth year, able to take part in a concert of his own at Moscow. His playing attracted great attention, and every one enthusiastically admired the young genius. This first noteworthy step into publicity was followed by a second, not less successful, when Anton in August, 1839, went to Paris with his tutor, and it was here that his career was decided. His father until then had been loth to give his consent to his son's choice of an artistic profession, but Franz Liszt's strong recognition of the high talent of the boy overcame all doubt. The world-famed artist, who was worshipped in Paris as well as elsewhere with an enthusiasm which but few of his predecessors had

exalted, was present at the second concert when the young Anton introduced himself to the French metropolis. With the most fervid attention Liszt listened to the performance of the little *virtuoso* and after he had finished, rose, in face of the whole audience, went up and kissed the lad, proclaiming him to be his legitimate successor. The audience broke out into loud enthusiasm, and the scene was for a time the talk of Paris. Rubinstein studied in the capital for a year and a half, and was assisted by Liszt's ready support; after which he made himself known in Europe by a three years' successful tour. First he went to England, where Mendelssohn, on his first public appearance, led him to the piano, and where Moscheles praised the "feather light" fingers and the "manly power" of the Russian boy. After this he proceeded to Holland, Sweden and Germany, and then returned to his Russian home, by his father's wish, in order that he might have more leisure for his scientific and artistic occupation. The means at his disposal for the completion of his education proved, however, so insufficient that within a year (1844) the thirst for intellectual life, which was nowhere more free and liberal than in Germany, drew him, with his mother and brother, to Berlin. The University there was to assist him in the acquirement of general knowledge, while Dehn's instruction gave him a thorough acquaintance with composition and then strengthened the student who had hitherto mainly devoted himself to the practical side of his art. The acquaintance made with Mendelssohn in London was also renewed, and soon proved of the greatest advantage to Rubinstein. It was exactly such a character as the refined and cultivated Mendelssohn's—the greatest genius of form amongst the moderns, as Hans von Bulow describes him—that was sure to act beneficially on the wild ways of the youth; and in fact Mendelssohn and Dehn softened by example and teaching the outbreaks of his fervid Southern temperament, and guided the passion of his soul in the right direction. The influence of both masters, traceable in the earlier productions of Rubinstein, gave him a certain conservative form of thought which, in spite of opposite influences noticeable later in life, has never faded entirely even from his latest creations, although he may have given way at times to other ideas.

The death of his father brought his stay at Berlin to a sudden end. His mother returned to Russia, and again worked as a teacher for the support of her other children, and the necessity was imposed upon Anton of making an independent livelihood. With this view he went, on Dehn's advice, in 1846, to Vienna. He who had been worshipped from his earliest years—the spoilt child—was, though scarcely a grown youth, obliged to undertake the work of a teacher; and though there was no difficulty in obtaining scholars, it was a hardship to one of his impulsive nature to have to subdue his passion for creation, and to give himself up to mere mechanical duties for the sake of earning a livelihood.

In the hope of a brighter future he persevered with perfect resignation, and, retiring from all society, followed assiduously his artistic studies, the monotony of which was only varied by a concert tour to Hungary in 1847, in company with the celebrated flautist Heindl, and a more prolonged stay in Pressburg, where he was hospitably received at an artist's house.

The troubles of 1848 soon compelled him to leave this city of refuge in which he had barely settled, and as there seemed no hope for him in the scene of political excitement, he left Vienna and went, by way of Berlin (where he followed Mendelssohn to the grave) to St. Petersburg. His experiences on returning to his native country were not at first encouraging, for on the frontier he suffered a painful loss. A box containing all his manuscripts was confiscated, it is said on account of a suspicion that they contained treasonable writings; at all events all attempts to regain them proved fruitless, and he had subsequently to re-write them from memory. With the box vanished also his passport, and the harmless musician became the object of suspicion to such an extent that the thought of sending him to Siberia was seriously entertained. In vain he endeavoured to prove to the police that his sovereignty was that of the piano, and entirely unpolitical, and even the security of the influential Count Michael Wielhorski was of no avail. Fortunately, however, the Count was at last successful in drawing the attention of the Princess Helena to the dilemma of the man she had admired when a boy; she demanded to hear him, and he was at once set at liberty.

After this the goddess of Fortune remained true to him, for in this artistic and great lady to whom he owed his liberty he gained a strong supporter, as she not only selected him as her chamber virtuoso—a distinction which procured for him later the position of player to the Empress and director of the imperial orchestra—but subsequently, when the exhibition of his artistic and creative talent made it desirable, she worked in concert with several other nobles to promote his fame in foreign countries, by inducing him to take a journey to Germany, France and England. In consequence we find him in the winter of 1854 starting once more on his travels, and at that date he also made his *début* as a composer. In Leipzig, where shortly before his Ocean Symphony had been heard and admired, he took part, on the 14th December, 1854, in the Gewandhaus concert, when he played some of his own pianoforte pieces and a fantasia with orchestra, in which he showed his twofold mastership. Thence his fame spread to all lands. Everywhere there was a desire to hear him, and his numerous works, great and small, the fruits of past quietly-spent years, with which he now came suddenly before the public, met with ready acceptance from the publishers. The Leipzig papers praised them as novel, thoroughly clever, full of overflowing power of youth, and yet surprising by their maturity. One recognised the "fulness of ingenious incidents with striking combinations," "the important contents which violently beat against the restraining bonds of form." "All pieces by Rubinstein," says the *Signale* of December, 1854, "have something inspired and nothing laboured; they sound like ingenious improvisations." A Viennese critic went so far as to say that his works approached in power those of Beethoven—an opinion which, however, had many and bitter opponents. Wherever the artist went enthusiasm accompanied him, excited principally of course by his playing; and in Paris and London, where he appeared in the spring of 1857 and 1858, he was the lion of the season.

Returning to Russia in the winter of 1858 from his triumphal journey through the musical world, he found his next task in the elevation of music in that country, in which till then very little had been done. He had already worked in previous years for the enrichment of the national opera by the production of several works (the one-act operas, *The Siberian Hunter*, *Toms the Fool*, and *The Revenge*, and the three-act opera *Dimitri*), all of which were produced at St Petersburg in 1850-1; and now he developed a comprehensive organisation by starting two great institutions, "The Russian Musical Society," and "The St. Petersburg Conservatory," with the assistance of the Princess Helena and several other artistic friends; and during his long leadership he raised them to a position that bears splendid testimony to his power and capacity.

Until the end of 1868 Rubinstein was engaged both as a leader and teacher, his time was also greatly taken up by his duties at court and his numerous social engagements, but still he retained all his offices. Now, however, he resigned them all, chiefly from a desire for a more intimate intercourse with artistic circles than the far-distant St. Petersburg could offer, and with which the artist cannot dispense without disadvantage. This desire induced him to seek other countries and peoples, and to approach the centres of modern artistic life; and, in company with his wife Vera (*née* Tschikanoff), whom he had married, in the summer of 1865, in Baden-Baden, he visited Germany, England, and France, making them in turn the stages of his artistic victories. He paid only brief visits, however, returning every summer to his friends in Peterhof, near St. Petersburg, partly for recreation and partly to have leisure for fresh writings; and in 1877 he, who was already covered with honours, was admitted into the hereditary Russian nobility. Amongst other places Vienna was very fascinating to him; he frequently prolonged his stay there, especially in the winter of 1871-2, and by directing the concerts of the Society of Friends of Music and by the success of several of his works, as for instance his *Maccabees*, produced in that capital in February, 1878, he gained fresh laurels.

Even the New World could not resist him when he visited it in the winter of 1872 and the early part of the following year, and the reports of the American press describe him as a triumphant victor. It goes without saying that grateful America—the golden land of our less fortunate European artists—was not backward in enriching him; it is said that the 215 concerts in which he played during his eight months' stay in the United States gave him $351,000.

Returning to Europe in the summer of 1873, his concerts during the next winter met with immense success in Italy, as they did also in the following years in the countries with which he connected the production of his most recent works—Germany, Belgium, Holland, England, Russia, and France; at all places he showed himself in an equally splendid manner as a player, conductor, and composer. At Paris Marshal MacMahon decorated him with the Cross of the Legion of Honour.

(*To be continued.*)

CONRAD SCHLEINITZ.

THE Leipzig Conservatorium has once more to mourn a heavy loss; the last member of those who formed the original glory of the Institute has to be struck out of the list of the living. Conrad Schleinitz, who since the death of Mendelssohn has been the director of the Conservatorium, died on the 13th ult. of heart disease. He was born in Zschaitz, near Doebeln, on the 1st October, 1802, and was the son of a village schoolmaster. At an early age he went to the Thomas School at Leipzig, and his residence in that town exercised a decided influence over his whole course of life. Besides his general education, Schleinitz ardently kept up his musical studies, and as he was gifted with a beautiful tenor voice it became later on easy for him, after the completion of his legal course and the commencement of his career as a lawyer, to obtain access to the best and most influential circles in the town. By this means he attained at an exceptionally early period a standing and an extraordinary practice in his profession as a lawyer, while he also became by his musical training an indispensable and decisive counsellor in all important questions concerning his favourite art. It was chiefly owing to his endeavours that Mendelssohn, who at that time lived at Düsseldorf, came in 1835 to Leipzig, and once more brought the Gewandhaus concerts into good repute. They soon became intimate friends, and a lasting memorial of their intercourse is furnished by the music of the *Midsummer Night's Dream*, which is dedicated to Schleinitz. The idea of founding the Conservatorium also emanated from the lawyer-musician, who, after obtaining a few influential supporters, used his own influence with Mendelssohn, who had meanwhile followed an honourable calling in Berlin, to induce him to take the post of director of this small institute. To his last moments Schleinitz conducted the institution in the same spirit which had marked its management by Mendelssohn, by whom it was handed over to him, somewhat, perhaps, to the hindrance of the re-organisation which became desirable after the death of its most important teacher. Schleinitz always clung to the cherished traditions of the school, but at the same time showed that he understood how to maintain its artistic supremacy, often under most difficult circumstances. As a man of enthusiastic temperament he was enraptured with all that is beautiful in music, and had the legitimate satisfaction of seeing at the close of his life that the seed he had sown had grown up to produce good fruit for the benefit of art. The directors of the Gewandhaus lose in him not only their president but an old and firm worker, and in the annals of both these institutes devoted to musical training the name of Schleinitz will always be regarded with honour and respect. May the earth lie lightly o'er him!

OUR MUSIC PAGES.

ONE of the objects with which we commenced to add "Our Music Pages" to the contents of the MONTHLY MUSICAL RECORD was to enable the reader to make an acquaintance with the music of some of the younger writers who have acquired fame in other countries, and among our selections we have already given* a Melodie by Moritz Moszkowski, from whose works we again draw for our present number. The waltz which we now reprint—not, it is scarcely needful to point out, a *pièce de danse*, but a pianoforte solo with considerable claims to recognition for brilliancy and originality—was written expressly for the "Family Gift Book," compiled by Herr Pauer, and at the time of its publication it received a fair share of the critical commendation bestowed generally upon the contents of that popular work. Moritz Moszkowski, although still young—he was born at Berlin in 1854—has the advantage, in writing for the pianoforte, that he is himself a master of the keyboard, so that he possesses a perfect practical acquaintance with its capabilities, which enhances not a little the merit of his compositions. Thus, while he puts his hand to a *bagatelle* such as the graceful little work before us, he is a strong believer in the dignity of the pianoforte as an independent instrument for the production of greater effects, and, as an evidence in this direction he not long since reduced the score of the 'Procession March' from his symphonic poem, "Joan of Arc," for performance by two players, and, as published by Messrs. Augener, it is accessible to English musicians. More interesting as specimens of pianoforte music proper are his "Spanish Dances" for two pairs of hands, which possess so much originality of conception and treatment that they must always take a high rank among the more popular but still high class works for the instrument. His writings for the voice betoken the same capacity for giving utterance to original

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* Supplement to MONTHLY MUSICAL RECORD for September 1, 1880.

and really melodious thoughts. On the Continent the young composer's works are very highly esteemed, and we are able to state with authority that they have won the warmest recognition from no less eminent a musician than the Abbé Liszt.

Foreign Correspondence

MUSIC IN LEIPZIG.

(FROM AN OCCASIONAL CORRESPONDENT.)

BEFORE giving a brief report of our musical life here, you must allow me to correct a slight error in your April number. It was not a private society that celebrated its tenth anniversary, as is represented by Hallberger's journal *Ueber Land und Meer* and the Berlin journals. It was at the house of Professor Dr Zopff, which shows hospitality to all musicians and their friends, where the artists named by you assembled on the first Saturday of each winter month to delight one another.

Our concert season is over, and the last two concerts formed a worthy finale, consisting of Beethoven's Choral and his masterly C minor Symphonies, both beautifully rendered by our unsurpassable orchestra, the leader of which Mr Carl Reinecke received from the audience rapturous applause. He also played with great success Schumann's Concerto at the last concert. Ingenious things were executed, such as the Academic festival and Tragic overtures, by Johannes Brahms' Symphony No. 2, C dur (Richard Kleinmichel) and the 100th Psalm for solo, choir and orchestra, by S. Jadassohn, dedicated to the old master, Dr. Franz Liszt. About this last work, published by Breitkopf and Härtel (with English text), on the value of which all published criticisms agree, one critic, Oscar Paul, writes as follows:—'The Psalms of the Hebrews, those splendid pearls among the great treasure of antique lyric, have become of importance for the Eastern Christian science of music. The most important masters of former times have often used Psalm texts for church compositions, and at the present time the intelligent musician considers the phrases contained in the Psalms as a sound foundation of words from which the genius of music can with powerful effort raise itself into the land of the ideal. No other poet of music of the present time has succeeded so well in giving expression to the poetry of the Psalms in such noble, lofty, and at the same time such thorough music as the Leipzig master, Salomon Jadassohn, whose composition of the 100th Psalm in one of the concerts not only raised to the highest pitch the admiration of all connoisseurs, but likewise gained the hearts of the audience. The union of animated power over the contrapuntal forms with the inward expression of feeling has gained for this wonderful work a place of honour in the history of art. As is well known, Jadassohn has proved himself an authority of the first order by his publication of charming fanciful canons for piano and orchestra, as well as splendidly executed fugues. In the creation now before us he has attained perfection in joining the poetry of words and sound.'

Last week the chief examinations of the Royal Conservatorium commenced. The renderings of Frl. Helonie Albrecht, of Leipzig (Concerto A moll, Schumann), Frl. Elizabeth Foetsch of Leipzig (Concerto, E dur, Beethoven) and Mr. John Dunn of Hull (Concerto for violin, E dur, Vieuxtemps), earned well-merited applause.

During April sixteen representations of operas were given in the Stadt Theatre, and one had the opportunity of hearing Beethoven's *Fidelio*, Weber's *Freischütz* (twice), Rossini's *William Tell* (twice), Wagner's *Lohengrin*, *Masaniello* and *Robert the Devil* (Auber), Gounod's *Faust*, Donizetti's *Lucia di Lammermoor*, Verdi's *Trovatore*, Brüll's *Golden Cross*, Kretschmer's *Henry the Lion*, *The Ratcatcher of Hameln* (Nessler) and Klughardt's *Iwein* (twice), this last opera being represented for the first time on 24th April.

The principal artists were Herr Gura, of the Stadt Theatre, Hamburg, as Tell, Frl. Marie Kauer, of the theatre in Graz, as Lucia and Elvira in *Masaniello*, and Herr Caliga, of the Kiel Theatre, as Max in *Freischütz* and Alphonse in *Masaniello*. Herr Gura obtained great and well-deserved success as 'Tell,' dramatically as well as musically. Frl. Kauer has a small and by no means enticing voice. She has the tremolo like most Austrian singers, and has fair inclinations towards colouring, which, however, are wanting in finish. Her musical delivery and acting permit us to take a favourable view of her performance; and we may say this also with regard to Herr Caliga, whose vocal powers seem worthy of notice.

MUSIC AT NAPLES.

(FROM A CORRESPONDENT.)

April, 1881.

WHOEVER, not being Neapolitan, takes up his pen to write about Naples, should remember the proverbial Frenchman with his book about England founded on the experience of Leicester Square. The case is even worse, for British reserve is a joke to Neapolitan exclusiveness. The stranger, once admitted to English society, has a fair chance; even the language need not baffle his observation, if he keep his eyes open. But the "Forestiere" in Naples carries Leicester Square with him: besides the unconquerable dialect, the Neapolitan is always on guard before a stranger. Never can you be sure of his true sentiments. Intimacy with the Italian language—nay, Italian nationality itself—avails nothing. The man who hails from Lombardy or Tuscany is regarded with at least as much jealousy as a Frenchman or Briton—perhaps more.

And when the question is of music, all this is intensified. That a man born out of sight of the island of Capri should pretend to know anything about the divine art, is to the native an insufferable impertinence. Thus it is difficult to get at the true state of music here: the outsider cannot tell you, and the insider as a rule will not. I will yet venture to note some things, gathered from various sources.

The first thing that strikes one is the decay of the vocal art. How long is it since Naples has sent forth great singers to the world? The last successful foreigners trained here were Miss Anna Williams and Sig. Novara. From eight to ten years seems a long time to pass without scoring.

If any one can contradict this, I shall heartily rejoice. No better news could arise than conviction of my ignorance, and evidence that Naples is yet fertile of good singers. I cannot believe that this fair region has lost its power to inspire, or that the soil is exhausted. Some blighting influence must be at work.

The theatres are infested by a rowdy and blackguard gang, who frequently muster only to cat-howl any performance that is not down to their own level. The "better classes," when speaking to a foreigner, lament this—call it "*vergogna*," "*infamia*"—though knowing that they could easily put a stop to it. Half a dozen men of position and spirit rising from their seats and exclaiming "*Alla porta!*" would expel the whole crew. The thing has been done, and might be done again, and always. Why not? Because the "better" classes *don't care*.

People here no longer have musical [illegible]; they have a [illegible] instead. They sing very little, but they talk about singing *ad nauseam*. And the chief praise bestowed on a singer is not on account of taste, purity, dramatic truth, style, or that untranslatable thing called "*impasto*," but "*vibrazione*," which means—not *tremolo*, but resonance—noise—making the walls rattle.

Hitherto, in the common canzonettes of the people, and in their delivery, there has survived something of that wonderful grace that can redeem the most trivial work. But even this seems to be in danger. And at the same time one cannot but notice the decay of that good humour, that *bonhommie*, gaiety and lightheartedness which have become a proverb. Forsyth, writing near a century ago, speaks in terms which might have been used yesterday with one exception. "If Naples," says he, "be a Paradise inhabited by devils, I am sure it is by merry devils." He would hardly say so now. Anxiety, weariness, care—that bustle which comes not of exuberance, but of toil, are everywhere apparent. There are no lazzaroni, but there is plenty of starvation, even to death. So the popular songs are no longer gay, but noisy; not plaintive, but grumbling; not joyously [illegible], but angrily rebellious.

Light, however, seems to be dawning in an unexpected quarter. Instrumental music is coming into fashion. The field is open, and as yet there are no canons of taste, so that parrot criticism is powerless. And the artists seem to be honestly striving to establish a national school. Whether it will be a true or factitious one remains to be seen. At present the one instrument generally cultivated is the piano. Cesi and Martucci, the representatives of the classical school, have done much. But the general run of professors, and of their pupils, affect "brilliant" compositions, of which dance music, variously disguised, and operatic airs, form the pabulum. There are a few very good harp players. The violin is represented by Salvatore Pinto, an admirable artist, but over worked.

The following particulars (related to me by a friend of the late Sig. Pinto) show what *might* be done, judging from what individuals *have* done. Prince Ardore, who spends a part of each year in Paris, finding the remaining months in Naples insupportable without the solace of good instrumental music, engaged the services of the elder Pinto, a violinist of no ordinary calibre; of an excellent violoncello player, Guarratiello (both these are since dead); and of Pinto's son, who now worthily succeeds his father. These, with others, formed the nucleus of what has since grown to a full orchestra, which, under the direction of Martucci, the pianist, played for the sole amusement of the Prince, and at his sole expense, a variety of works of the great German masters. In the meantime, four amateurs (who had been for years well acquainted with classical music) formed themselves, at the instigation of M. Fister (now Swiss consul), into a quartet society. At first they kept the performances in their own hands, justly distrusting the capacity of the ordinary professors of Naples (unless it might be the Pintos) to interpret quartets of the classical school. But after a year or so they engaged professors, and *paid them*—not to play, but to hear the amateurs play, and so understand how that kind of music should be rendered. To the great ability and admirable spirit of these gentlemen the rise of orchestral music is much indebted.

Composers here still labour under one disadvantage. We know that the great instrumental music of Germany sprang from the string quartet developing into orchestra, but constantly purified and corrected by contact with the chorus. And of choral composition the modern Neapolitan seems innocent. Vocal part writing is a dead letter. How should it be otherwise? There is no choral society whatever. They don't know how to set about it.

It seems likely that Naples must help herself in the matter. Deprived of a resident court; reduced from the rank of a metropolis to that of a provincial seaport; in debt up to the eyes; her old nobility estranged from public affairs; without Government patronage for her artists; her College of Music no longer holding its ancient charter of immunity from military service; her church revenues impoverished; pitied but slighted by foreigners—can the genius of her children yet develop a school of music as individual, as genuine, and as enchanting as that by which for 150 years she held her own against Europe?

ANTONIO MIOICA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *May 12th*, 1881.

ONE of the last concerts of our overflowing season was a "Gesellschafts Abend" of the Orchestra-verein of the Gesellschaft der Musikfreunde. The programme was well chosen, and suited to the capacity of so young an orchestra. We heard the overture to *Richard Löwenherz*, by Grétry, an interesting piece seldom performed in Vienna; the concertstück in F minor for piano, by Weber; larghetto from the serenade for string instruments, by Dvorák, a dream-like soft composition; the aria, "Chi farò senza Euridice," from Gluck's *Orpheus*; Schubert's "Am Grabe Anselmo's," and "Gruss," a tasteful song by O. Bach—sung by Frl. Gisele Koppmayer, a pupil of Frau Marchesi, who has a voice of great compass; and Mozart's symphony in C, composed in 1780 at Salzburg (Köchel's Mozart Catalogue, No. 338). Allow me to recommend that precious work to all conductors (the score published by Breitkopf and Härtel, No. 10[illegible]; parts by André, Op. 57). The first and last movements are fresh, and rich in invention, the andante is enchanting, the real love-longing of a young man; it wants the most delicate execution, and tries the excellence of an orchestra more than any pompous, pretentious composition of our days. It happened to be the last orchestral piece, after which followed only an extra evening for chamber music by the Hellmesberger Quartet, given in the great concert-room of the Musikverein, which was filled to the last seat. The programme consisted of Schumann's quintet (Professor Door at the piano), quintet in G minor by Mozart, and the septet by Beethoven, all of which were excellently performed and enthusiastically received. The Conservatoire arranged two instrumental concerts, three performances of the Schauspielschule, and one still to follow of the Opera school. At the two first named concerts were played Beethoven's overture Op. 124; Vorspiel to the *Meistersinger*, the *Euryanthe* overture; an organ concerto in D minor, by Handel; movements from the piano concertos by Rubinstein in D minor, Grieg in A minor, and Scharwenka in B flat minor; Liszt's fantasia on Beethoven's *Ruinen von Athen*; *Faust* fantasia for violin by Sarasate; military concerto for violin by Lipinsky; "Les Commères," from a violin sonata by Pugnani (violin *ensemble*), and some vocal pieces.

And now for the Opera, which since May 1st has boasted of an Italian company. The twelve German representations after Easter showed again a row of Gastspiele. There were Frau Schröder-Hanfstängl, from Stuttgart, as Isabella, Philine, Katharina (in Meyerbeer's *Nordstern*), and Donna Anna. The lady had before performed Aida and Norma, the latter her best *rôle*, and gave in any case evidence of a rare versatility and an estimable quality for a smaller theatre. She pleased in a certain degree, but such *rôles* as Philine and Katharina are really out of her sphere. Herr Reichmann, from Munich, continued a well-commenced Gastspiel with Hans Heiling (repetition), Fliegende Holländer, Don Juan, Wolfram (*Tannhäuser*), and Hans Sachs (*Meistersinger*). Much as he pleased, his Don Juan was a failure, cut up in many details, sickly and affected. Also his Hans Sachs was not satisfactory, and was wanting in ease and simplicity. An interesting evening witnessed the *début* of Frl. Rosa Papier, her first performance on any stage. She was born in Krems, a small town on the Danube, is a pupil of Frau Marchesi, and possesses all the qualities which will enable her to become one day a famous singer. Her Amneris was astonishing, not only in singing, but also in acting. She was much intreated to change her name, but—a rare example—she resisted. The results of those winter Gastspiele are engagements with four tenors (Broulik, Winkelmann, Peschier, Bogelany) and two baritones (Reichmann and Sommer). A first soprano for dramatic *rôles*, however, was not to be found.

The *soi-disant* Italian opera season commenced with *Lucia* (the day before the German season closed with the *Meistersinger*, a somewhat sharp contrast). Among the Italian singers we count the ladies Bianchi (only for two weeks), Repetto (substitute for Sigra. Vitali, who was prevented from coming), Durand, Synnerberg, and Gini; Sigri. Piazza, Barbacini (tenor), Aldighieri, Verger, Cesari (baritone), Rokitansky, Tamburlini (bass), Bottero and Zucchini (basso-buffo). Fräulein (now Sigra.) Bianchi, our German "star," performed Lucia, Gilda, Amina, and created, as ever, enthusiasm. Sigra. Marietta Biancolini, a wonderful contralto, a real *virtuosa di canto*, astonished by her excellent fioritura singing and voice recalling the celebrated Mmes. Borghi-Mamo and Brambilla. Sigra. Biancolini played Cenerentola, and achieved a great success by her admirable and brilliant execution. It is to be regretted that her face and figure want charm. Another excellent member is the baritone, Sig. Gottardo Aldighieri, with a splendid voice, a real Italian singer also in the art of exaggeration. The tenor for coloratura singing, Sig. Giov. Piazza, a small man, has a good but thin voice, and sings well. Sigra. Elvira Repetto was heard as Rosina. She is a good singer, but her shake is not of the best, and her taste is not always good. The prima donna, Maria Durand, was not yet visible; our basso, Herr Rokitansky, is well known; all the rest are of second quality. As it would be impossible to form only an Italian programme, our German singers help for the rest, and also here we have Gastspiele, as for instance Frl. Marianne Brandt, from Berlin, who was invited to sing in *Lohengrin*; her Ortrud admirable as ever. A some-

what poor evening was that with *Don Bucefalo* (Act II.), Sig. Bottero performing the *title rôle*; a ballet (*Margot*) and *I Montecchi et i Capuletti*, by Vaccaj (Act IV.), with Signa. Biancolini (Romeo) and Gini (Giulietta). *La Sonnambula* and the ballet *In Versailles* served as a festival performance in honour of the marriage of the Crown Prince and Princess Stephanie, who, however, did not appear. The Emperor and his guests, among whom was the Prince of Wales, were present.

Operas performed from April 17th (Easter Sunday) to April 30th:—*Loreley* (fragment) and *Die Ährenleserin*, *Robert der Teufel*, *Hans Heiling*, *Mignon*, *Fliegende Holländer*, *Aida*, *Nordstern* (twice), *Glöckchen des Eremiten*, *Don Juan*, *Tannhäuser*, *Meistersinger*. From May 1st to 15th:—*Lucia*, *Cenerentola* (three times), *Der Betrogene Kadi* (by Gluck, and a ballet), *Faust* (in German), *Rigoletto*, *Don Bucefalo* (Act II., and a ballet), *I Montecchi et i Capuletti* (Act IV.), *Il Barbiere* (twice), *La Sonnambula*, *Lohengrin* (German).

Correspondence.

MR. NIECKS'S ANALYSIS OF LISZT'S SYMPHONIC POEM, "THE IDEALS."

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Will you allow me to state in reference to some remarks contained in the May number of the MONTHLY MUSICAL RECORD that much (probably not all) of the mystery complained of would have been cleared away if I had had an opportunity of correcting the proofs of my analysis of Liszt's "The Ideals." The curious combination of letters, "undulegung" which must have puzzled many readers, and which the writer of the notice suspected to be a new-coined word of mine, ought to have been nothing more recondite than "underlying." Excuse my trespassing on your valuable space with so personal a matter, and believe me, Sir, yours truly,

FR. NIECKS.

Reviews.

Moments. Characteristic Pieces for the Pianoforte. No. 1, Cascade; No. 2, Babbling Brook. By CORNELIUS GURLITT. London: Augener and Co.

THESE pieces are very melodious, and are well and naturally harmonised; they do not, however, exhibit much depth of expression or of original thought. The melody and accompaniment of "Cascade" is very equally divided between the hands, so that equality of touch is a necessity if justice is to be done to the piece. In No. 2 the melody and the bulk of the accompaniment are played by the right hand. There are no fireworks in either piece, but good taste is exhibited throughout. Pianists of the home circle who lack the brilliance of execution necessary for musical *tours de force*, but who have cultivated an expressive style of playing, will be pleased with these productions. We should be glad to see the completion of the series of six numbers, as announced on the title page.

Four Pianoforte Sketches (Prelude, Sea Dreams, A Wayward Fancy, Farewell). By F. JAMES SIMPSON. Edinburgh: Hamilton and Müller. London: Chappell and Co.

THESE unpretending sketches exhibit generally considerable freshness of idea and some grace. The "Prelude," which is the longest of the sketches, has a simple subject in quavers and crotchets, which is allotted to either hand in turn, against an accompaniment in chords (minims), the key chosen being C minor. "Sea dreams," of a contemplative character, in A major, though melodious, is inclined to weary by the pertinacity with which the key is maintained through so many bars. After the sixteenth bar, however, it exhibits more variety with an increase in good effect. "A Wayward Fancy," is a playful trifle of sixteen bars, doubled by repeats, in which a special character is obtained by some syncopations in the melody. "Farewell" is rather impassioned in style, though with a little stiffness of expression. There is no attempt at development in these pieces—they are strictly sketches. Mr. Simpson, however, should be capable of producing good work in a wider field.

The Organists' Quarterly Journal, Part 49, January, 1881. Edited by DR. SPARK. Novello, Ewer, and Co.

THIS serial does not fail to make its appearance at the four great divisions of the year, as duly promised to subscribers, who, if they commenced with the first issue of the work some years ago, are able to boast of possessing "original matter" for the organ by men of the present day, which, in quantity at least, would pale the ineffectual fires of all the composers of more ancient and solid renown.

Let us examine what the new year brings us, as the spring number being somewhat delayed—like the season itself—cannot now be dealt with.

The January number occupies exactly twenty pages; but it is soon perceived that the musical interest centres in two pieces only, the remainder being occupied by the invariable "padding" by less competent hands, which finds a place in serial publications of all kinds, and need not be further alluded to. The *Toccata*, by Herr Succo, in E major, 6-8 time, intended as a piece of display, employs the full power of the instrument almost throughout, and from this cause is apt to become wearisome. It is built on a pedal *arpeggio* exactly similar to that in Bach's well known Toccata in F with pedal *solo*, viz. an ascent from a note to its octave, touching the intermediate notes of the chord in semiquavers; and, having once got hold of this ready made passage, Herr Succo scarcely ever leaves it, the sustained accompanying chords being rarely changed in form. When the pedals have had enough, the *arpeggio* is relegated with tedious persistence to the right or left hand, and *vice versa*, the only relief being a few chord progressions (after the style of a choral) for a brief moment, and a cadenza like passage preceding the inevitable *da capo*. Mr. George Hepworth's *Passacaglia*, or changes on a ground bass or *Basso ostinato* (by the old pedant Zelter), in the key of A minor, is an interesting attempt to revive a favourite exercise of the old masters. Witness Handel's choruses in this form: "The many rend the skies," "Almighty Ruler of the skies," and "Envy! eldest born of hell," familiar to Oratorio-goers. Bach's great *Passacaglia*, in C minor, is again a famous instance of his ability to invent almost endless forms on a constantly recurring pedal bass, and, as a matter of course overshadows this meritorious piece of Mr. Hepworth.

Festal March: an Original Composition for the Organ. By ALFRED PHYSICK. London: Weekes and Co.

HERE we are again! "marching" along. This "original" composition vouched for by the composer is a specimen of an increasing stock of so-called organ music, which, if appraised from any art point of view, is utterly valueless.

An idea is evidently entertained by large numbers of comparatively unknown people who play the usual organ accompaniments in our places of worship, that, in some occult manner, they are specially fitted to "compose" as a matter of ordinary course for the most exacting of musical instruments, the organ. Our ubiquitous friend, the intelligent foreigner, on glancing at the first page merely of these wares, would only express wonder that a public could exist for their purchase, and, in addition, entertain a low estimate of the abilities of the organ teachers we have in our midst, when such inartistic and inane efforts appear to be the result of their instruction and counsel.

It is a sorry task to speak of the present "Festal March," which, like most of its fellows, delights in a stale reminiscence of the war march from Mendelssohn's "Athalie," with the usual repeated notes in triplets. The chief theme—a string of stupid and essentially vulgar passages—is provided with a bass and harmonies to match. What the pedal bars at the top of page 4 typify, with a semitonic beat or growl to each D and A, passes comprehension; while the "thud" of persistent crotchet chords for the left hand exhibits a form of accompaniment peculiarly repugnant to the treatment of an organ. It is to be remarked, that after the *trio* has given place to the orthodox and meaningless *da capo*, Dr. Physick delays the "curtain" (to borrow a play house word) till he has again administered the same *trio* to the favourable notice of his clients, and then finally makes his exit in a time honoured manner.

Concerts.

CRYSTAL PALACE CONCERTS.

MR. MANNS' benefit concert took place on April 30th, when a lengthy programme was provided, the chief items of which it must suffice to notice. The place of honour should be accorded to Beethoven's E flat concerto, the last of the five great works with which the *maestro* enriched the *repertoire* of music. Mr. Franz Rummel was the soloist, making his first appearance since his protracted American tour. His reading of this grand composition was not so correct as it should have been; though the gentleman is evidently a thorough musician, his playing of the concerto was too uniform in tone, and was wanting in individuality and passion. Beethoven's pianoforte concertos demand something more than good mechanism and ordinary taste. The piece was played on a particularly fine bright Steinway piano. The special novelties of the concert were two new overtures by Brahms, performed for the first time in England. The first of these he entitles "Academic Festival Overture," Op. 80. Both were first played at a concert at Breslau on the 4th January last, when the author received the degree of Doctor of Philosophy from the University of that town. The Academic overture is founded on German student-songs, four of which are employed as themes to work on, none of them, it may be remarked, being particularly pleasing or attractive. The overture is an elaborate and pompous composition, the workmanship of which is decidedly better than the poor ideas on which it is built. Like most of Brahms' works, it is rather thick and heavy, but is full of clever and effective scoring and ingenious contrapuntal devices. Its ending is brilliant and imposing. The second overture is called "Tragic Overture in D minor," and bears the Op. number 81. Its style is entirely different from that of the first work, its themes being original, and not the mere treatment of well-known airs. The overture is planned and developed on the grandest scale, and must take rank as one of its author's most important and successful works. The subjects chosen are good, and there is throughout that highly wrought texture and orchestral colouring which make Brahms' works so interesting to the student of music. There is a good deal of bold original writing, together with much passion and dramatic energy in this overture, which throughout exhibits the highest musical gifts; but at the same time one feels that the work (despite its title) wants a little brightening up. It was bad taste on the part of the programme Annotator to suggest the tomb scene from Shakespeare's "Romeo and Juliet" as a possible key to the author's thoughts. The composer having himself supplied the title, no attempt should have been made to localise his ideas. The famous Scène d'Amour and Scherzo Féerique from Berlioz's *Romeo and Juliette* was but coldly received by the audience. And yet, each time that one hears this exquisite and impressive love scene, its beauty and deep earnest feeling stand more and more revealed; while the Queen Mab scherzo is certainly one of the most extraordinary pieces of weird dainty music that has ever been written. By the way, instead of Mr. Manns using in this the little antique cymbals which Berlioz expressly directs in his score—and which the *Times* critic amusingly confounded with the ancient crotalum—he employed the large ordinary orchestral cymbals, the effect being bad and coarse. Mlle. Babette Lobach, who made her first appearance in England, played Vieuxtemps' flowing Ballade and sparkling Polonaise for violin and orchestra. The young lady will probably play well, but at present she lacks that breadth of tone and that power and grasp which only come to experienced and mature players. The singers were Miss Hope Glenn, whose refined voice was heard to advantage in Mozart's "Non più di fiori," and Dr. Arne's expressive "Blow, blow, thou winter wind;" Mlle. Mantilla, who sang Gounod's "Ave Maria" and a song from *Der Freischütz*; and Signor Perugini. The concert ended with an elegant little "Polka Chinoise" by Rossini, cleverly scored by Mancinelli, the orchestral conductor of Milan. At its close Mr. Manns received the well-earned applause which is certainly his due for the excellence of the past series of concerts, both with regard to the works produced and the admirable way in which, on the whole, they have been rendered.

PHILHARMONIC SOCIETY.

AT the Philharmonic Society's Fifth Concert, on the 10th of May, much expectation was excited by the announcement of the performance of Mr. Cowen's new work, a Sinfonietta in A minor, composed expressly for this society. Though styled a "Sinfonietta," it is really an unfinished symphony, and lacks the usual number of movements and treatment peculiar to that form of composition. The leading feature in the work, in which one finds no new departures or strivings after uncommon effects, is the clearness of its design and working out. The themes chosen for treatment are not merely subjects or *motifs*, but genuine phrases of well-sustained melody, and their scholarly workings, especially shown towards the close of the first movement, and also in the canonic treatment of the second subject of the Andante, will at least sustain the reputation already achieved by this composer. Mr. Cowen conducted the work himself, and received the well-merited applause of a critical audience. Chopin's Pianoforte Concerto in F minor received a most poetical and brilliant rendering at the hands of Mlle. Vera Timanoff. This Concerto was written before the composer had reached his twenty-first year. It is the slow movement of this composition, containing passages of exceeding interest and surprising grandeur, for which Chopin had, as Liszt tells us, a decided preference, and which he liked to play frequently. It has been objected by some that the orchestral parts of this Concerto are weak and trivial. This charge is not, however, well founded as regards the Introduction; and if all accessories are subordinated to the passionate outpourings of the chosen interpreter of his rare individuality, who that loves Chopin would seek to have it otherwise? Mr. Cusins' band showed to the best advantage in the execution of Beethoven's Symphony in F, and excepting a slight want of delicacy in the allegretto movement, left little to be desired. So much can hardly be said of either of the two overtures, the "Zauberflöte" especially being taken too fast for the clear development of its intricate elaboration. Mme. Trebelli and Mme. Sembrich were both in excellent voice, and were most enthusiastically received. The Society's season was brought to a close on Thursday.

MUSICAL UNION.

M. LASSERRE's direction of the Musical Union has already been marked by a departure from the conservatism of his predecessor, for he has introduced a novelty by an English composer, and that composer an amateur—Mr. C. Hubert Parry's duet sonata in A major for pianoforte and violoncello being included in his second programme. Mr. Parry has much richness of thought and facility of expression, he is withal a scholarly writer, and his work at least deserves a place high in the second rank of music for the chamber. The piano on this occasion was in the hands of the leader of the quartet, Herr Dannreuther, and he played Mr. Parry's work *con amore*.

M. Paul Viardot, whose name recalls to the vocal rather than the instrumental side of the art, is a violinist of high intelligence, whose fame is not confined to the French capital, which he makes his home, as he was heard here some years ago at the Philharmonic Society. Another artist from the same city, M. Ritter, was the pianist on the 24th ult., and, alike in perfection of technique and taste, he justified the golden opinions which Professor Ella has so often expressed of his playing at the Musical Union in previous years. The number of *cognoscenti* who assembled to listen to him, and heartily applauded him, included Costa, Hullah, and other celebrities. The programme of the afternoon included the clever trio in F of Saint-Saëns, Haydn's quartet in D, No. 63, and Schumann's quartet, No. 1, Op. 47. M. Viardot was again first violin; at the fourth *matinée* on the 31st he was to resign the bow to Leopold Auer, and the pianists for the remaining concerts are Ritter and Rubinstein.

Musical Notes.

MR. APTOMAS, the well-known harpist, has been playing in Paris.

THE Pope has conferred the order of St. Gregory the Great upon M. Guilmant, the French organist, and M. Merklin, the chief of the well-known firm of organ-builders.

A SUBVENTION of 36,000 francs a year has been voted by the Municipal Council of Toulon to the theatre of that city.

LETTERS from Barcelona tell of the preparations for the inauguration of the new Beethoven Hall in that city, with a programme in which the names of M. Massenet, M. Saint-Saëns, Miss Thursby, and other eminent musicians appear.

THE "Concordia Instrumentale" is the title of a new amateur orchestral society just formed in Paris, with M. Gounod as its honorary president, and M. Charles Widor as conductor.

M. ANTOINE DE KONTSKI, the pianist, has given a recital of his opera *Marcela* at Paris. *L'Art Musical* reports it to be well worthy of production on the stage.

A SUPPLEMENTARY operatic season of thirty performances has been given at Milan. The municipality has voted a subsidy of 100,000 francs towards the outlay.

FEW concert-programmes which reach us from the other side of the Atlantic are more admirable than those of the Athenæum Club at Washington, given by the Peabody Orchestra. A recent scheme included a Poetic Symphony, in F major (MS.), by Asger Hamerik.

M. ALEXANDRE GUILMANT'S Organ Recitals in the Trocadéro at Paris began on Thursday, May 12th. Those who attended these concerts last year will recall the splendid effect produced by the addition of an orchestra in conjunction with the organ, and they have again given the greatest pleasure to all lovers of classical music.

A CORRESPONDENT, Mr. A. M. Reed, of Port Dalhousie, Ontario, Canada, wishes to obtain information as to a viola labelled "Gio. Paolo Maggini in Brescia, anno [illegible]."

AT Freiburg [illegible] festival took place on the 1st and 2nd of May, at which Liszt was present, and at which his oratorio *Christ*, his symphony *Tasso*, and a number of other works of his, were performed.

A NEW organ has been opened at the English Church in the Rue d'Aguesseau, at Paris. M. Guilmant, the eminent French organist, gave a recital on the instrument. A concert on behalf of the organ fund has been given at St. James's Hall, Piccadilly.

A NEW comic opera, *Le Capitaine Raymond*, by M. Comyns, has been given for the first time at the Monnaie at Brussels. According to the local *Guide Musical* the work has proved a failure.

Simon Boccanegra, with the baritone Maurel, has been the chief attraction at the Scala at Milan.

AT LISBON the *Hamlet* of Ambroise Thomas has met with an enthusiastic reception.

MR. HENSCHEL, who has been singing in the United States, has returned to England with his wife (née Lillian Bailey).

THE site for the new opera house for New York City has been secured in the Broadway. The auditorium is to seat 3,000, and the cost of the building is to be 700,000 dollars. The building is, it is said, to be, "fire-proof in the strictest sense of the word."

MISS AGNES BARTLETT, pianist, pupil of the Dresden Academy and of Franz Liszt, has returned to England. The Dresden and Leipzig papers speak in high terms of Miss Bartlett's playing, and also mention favourably her power as a composer.

THE Plymouth Vocal Association, conducted by Mr. Löhr, gave a fine performance of Costa's *Naaman* on the 18th of May. The oratorio was heard for the first time in Plymouth.

THE Froebel Society gave a performance of Mr. Henry Edward Hodson's cantata "The Golden Legend" at Willis's Rooms, on the 23rd ult., under the direction of Mr. F. A. W. Docker, organist of St. Andrew's, Wells Street.

THE Preliminary Examination for the degree of Bachelor in Music and the Special Examination in Music for the Ordinary B.M. degree of Cambridge University, will be held on Thursday and Friday, June 2 and 3.

HERR HLAVATCH, imperial organist of St. Petersburg, gave a Matinée d'Invitation at Steinway Hall, on Monday week, in order to introduce to the public a large harmonium, constructed by Messrs. Schiedmayer, of Stuttgart, specially under his direction. Herr Hlavatch is an artist altogether out of the common, and his instrument is the most complete that has ever been constructed of its kind. On it he is able to perform pianoforte and orchestral works with marvellous effect, besides producing varieties and combinations peculiar to the harmonium never before obtainable.

A WELL-KNOWN Italian impresario, Vincenzo Jacovacci, who for some years was director of the Teatro Apollo, died recently at Rome.

THE promoters of the Henry Smart Memorial Fund gave an interesting concert at Lancaster Hall, Notting Hill, on the 24th of May, with a programme drawn entirely from Smart's works.

THE death of M. Ed. Pascal, the well-known Parisian financier, is a great loss to musical circles in the capital, as he was an enthusiastic amateur and a liberal patron of the art.

M. COLONNE, the eminent French conductor, has gone to Lisbon to direct a series of Symphony concerts.

THE proposed testimonial to Mr. Manns, to which we referred in our last issue, has the unanimous support of the London press, and subscriptions are now being received by Messrs. Augener & Co. and other leading firms. The list will remain open to July 2nd.

THE President of the Board of Trade has sanctioned the omission of the term "Limited" after the title of Trinity College, London.

TRINITY COLLEGE, London, offers its gold medal for the current year for the best essay on "The Importance of General Culture to the Musician."

MR. E. PERABO, the famous pianist and composer, who takes the first position at Boston, intends to visit Europe this summer. He is already well-known in Germany as an excellent virtuoso, and is likely to make a long stay in England on his passage southward.

THE performance of Bach's Mass in B minor by the Bach Choir, originally announced for the 18th ult., has been postponed to Wednesday, June 1st.

THE festival in aid of the Choir Benevolent Fund at Bristol, on June 23rd, is to consist of a special service in the cathedral in the afternoon, and a concert in the evening in the Colston Hall.

A NUMEROUS and select audience was present on Wednesday, the 25th ult., at the last rehearsal of the Liszt Festival in the hall of the Société de la Grande Harmonie at Antwerp. Liszt, who entered accompanied by the Burgomaster of Antwerp, was received with great enthusiasm. The hall was gaily decorated with flowers. The first piece performed was the mass composed by Liszt on the occasion of the opening of the new cathedral at Gran, in Hungary. The execution of this mass, and of the other pieces in the programme, was on the whole satisfactory, and did credit to the conductor, M. Pierre Benoît, director of the Musical School at Antwerp. The leading idea of the new annual musical festivals at Antwerp is, says a correspondent of the *Pall Mall Gazette*, to perform in succession a selection of the best works of the great living composers representing the different national schools of music. Last year's festival was devoted to the French school, as represented by Gounod; this year's is devoted to the Germano-Hungarian school as represented by Liszt; next year it will be the turn of the purely German school, as represented by Wagner; and in the following year attention will be given to the Italian school, as represented by Verdi. The merchant princes of Antwerp, with one of whom Liszt is staying, are giving splendid private fêtes in honour of the eminent artists now visiting the city. The programme of the present festival comprises "Missa Solennis," "Premier Concerto de Piano," "Danse Macabre," "St. François marchant sur les Flots," and "Préludes." Among the pianists will be Mme. Anna Mehlig and Messrs. Saint-Saëns and Zarembsky. Among those expected to be present at the festival are Gounod, Thomas, Massenet, Lefèbvre, Planté, Hiller, Lassen, Manns, Benedict, Costa, Nicolai, and other well-known composers and musicians.

THE first performance in London of Mr. J. F. Barnett's cantata *The Building of the Ship*, composed for the Leeds Festival of 1880, took place on Wednesday evening, the 25th ult., at St. James's Hall, with unequivocal success. Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley were the principal vocalists, and the composer conducted. The band and chorus numbered 300 performers, the choir being, unless we are much mistaken, composed very largely of the admirable singers who for so many years met under Mr. Henry Leslie's direction. The cantata was received with enthusiasm, several numbers being re-demanded by an audience which included Sir Michael Costa, Mr. Patey, and many well-known musicians.

MISS ELEANOR BURNETT, with the aid of Miss Agnes Zimmermann, Herr Straus, and some well-known vocalists, gave an interesting concert at St. Andrew's Hall, Newman Street, Oxford Street, on Saturday the 28th ult.

POPULAR PIECES

from the works of

Old French Composers.

Selected, arranged for the Pianoforte and revised by

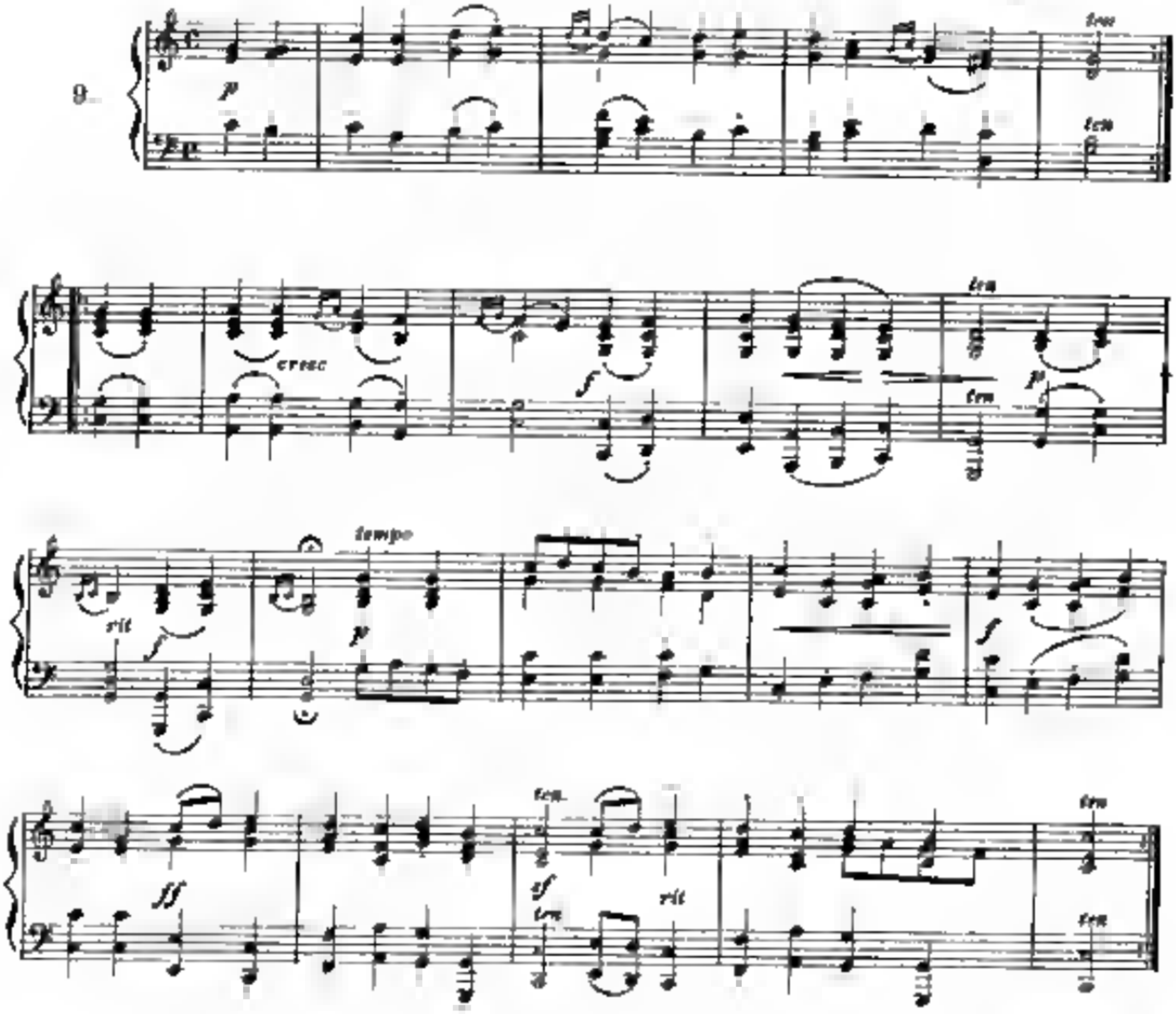
E. Pauer.

MUSETTE.

(Les Festes de L'Ete, 1716)

Michel Pignolet de Monteclair
(1666–1737)

Allegro moderato. (♩= 152)



Music Printing Offices 5 Little Windmill Street, London, W

SARABANDE.

(Issé, 1697)

André-Cardinal Destouches
(1672–1749)

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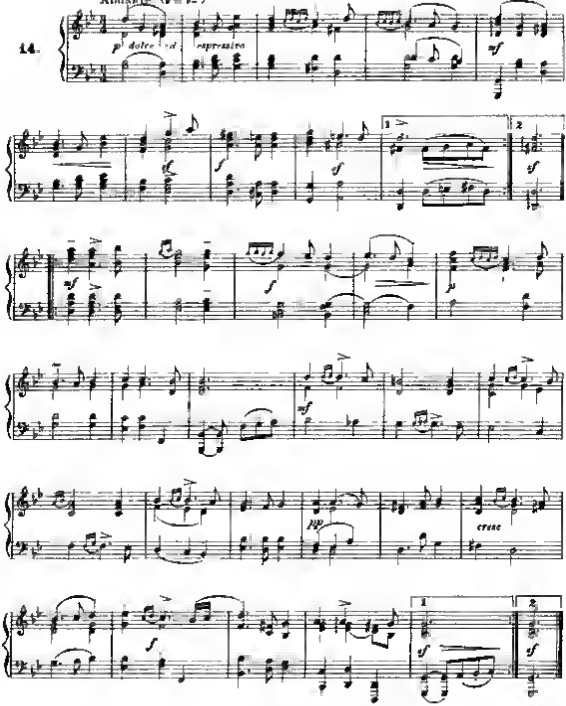
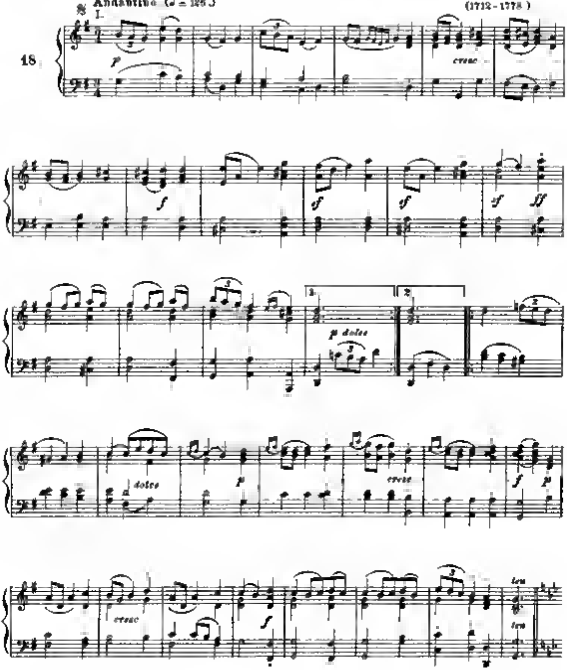


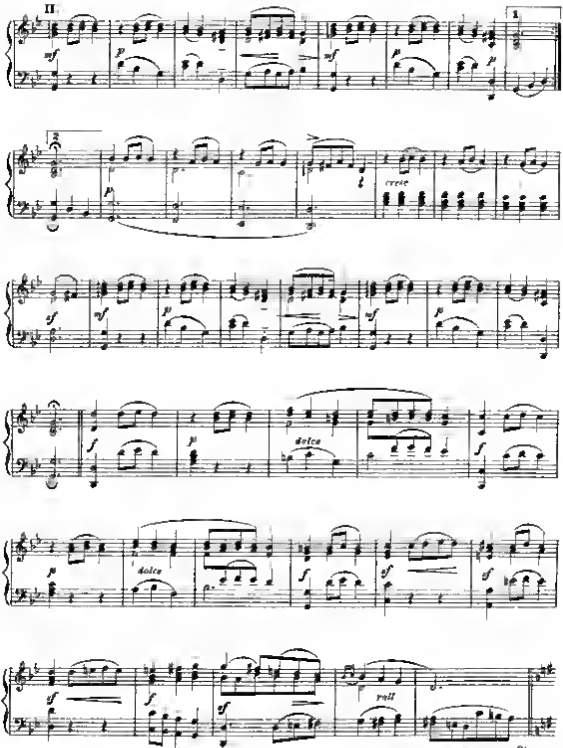
MINUETS.

(Le Devin du Village, 1748.)

Jean Jacques Rousseau
(1712 - 1778.)

18

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The Monthly Musical Record.

JULY 1, 1881.

THE proverbial tendency of Englishmen to loyalty, even if it leads to nothing more than a disposition to run after and imitate royalty, makes it a matter for regret not only that the State Concerts given "by command" at Buckingham Palace are *quâ* music, of a very low order, but that concerts of really high merit receive little more than nominal patronage. The Sovereign's perpetual absence from the metropolis may, to some extent, explain a fact which is a matter for regret if not for surprise; but as far as the Prince and Princess of Wales are concerned, the nightly presence of their Royal Highnesses at the theatres and the Italian opera houses inevitably suggests a comparison with the rarity of their visits to a concert room. At the Albert Hall the Royal boxes are indeed sometimes tenanted, but this is, as a rule, on occasions when fashion or philanthropy rather than music secures the honour; and beyond a very occasional visit of the Princess to one of Mr. Hallé's recitals, or to a Popular Concert, they seldom accord any external recognition to the art. The Duke of Edinburgh, who is President of the Musical Union, has not, we fancy, been present at a single matinée; and the predilections of the Duke and Duchess of Connaught and Prince Leopold have not been manifested. The result is that music loses not only the "sunshine of royal favour" but what is, if it may be said without disrespect, the even more important aid of the financial prosperity which would follow a royal lead off to the doors of St. James's Hall.

It is, unfortunately, but seldom that we are able to congratulate the authorities of the British Museum upon their enterprise in adding to the musical section of the great library, and there have been occasions when they have displayed an ignoble parsimony only to be accounted for on the assumption that they feared to incur the wrath of the House of Commons by asking for a larger vote. This being the case, we have special pleasure in noticing that the record of the last year's additions to the library supplied in the interesting report of Mr. Bond, the Principal Librarian, shows a valuable accession of rare works chiefly from the library of Dr. F. Gehring, of Vienna, which was sold by public auction at a five days' sale at Berlin in November last, when the Museum secured above 300 works in every branch of music, most of them being of high interest, many of great rarity, and some quite unknown to all bibliographers. In addition to these, many other important purchases have been made, including R. Dowland's "Varietie of Lessons," of which only one other copy is known to exist; rare harpsichord music by Jeremiah Clarke, Le Begue, Dandrieu, Couperin, and Du Phly; J. Playford's "Court Ayres or Pavans," two sets of J. S. Bach's "Clavier Übungen," said to have been engraved by the hands of the composer; guitar music by A. M. Bartolotti (unknown) and F. Corbetta; a book of lute music by Francesco da Milano, 1562; Monteverde's "Scherzi," Frescobaldi's "Ricercari," numerous works of chamber music of the last century, and many scores of operas, ballets, &c.

The proverbial shadow of coming events is already being cast by the two provincial festivals of the ensuing autumn. At Norwich, where Mr. Randegger is to officiate for the first time in the noble St. Andrew's Hall as Sir Julius Benedict's successor, English work will be well represented, and a commendable proportion of the numbers in the schemes will be absolute novelties. If the conductors of these music-meetings will only display a reasonable amount of enterprise in this direction they will do much to stimulate the energy of our younger writers by affording them the legitimate encouragement of the certainty of a respectable production of their music coupled with any pecuniary recognition which may be forthcoming. At the cathedral city we are promised, in addition to Macfarren's overture to *St. John the Baptist*, Mr. Prout's Organ Concerto and Sullivan's *Martyr of Antioch*, a new cantata by Mr. F. H. Cowen, *St. Ursula*; a Shakesperian overture by Mr. Walter Macfarren, *Henry the Fifth*; a musical ode by Mr. Goring Thomas, styled *The Fire Worshippers*; a new cantata by Sir Julius Benedict, *Graziella*; a symphonic poem by Mr. J. F. Barnett, the *Harvest Festival*; and an orchestral suite by that clever young executant, Mr. Eugene D'Albert. This, it must be conceded, will form a worthy inauguration of the rule of Mr. Randegger, whose powers as a conductor have been proved on many occasions, and notably with the Carl Rosa Opera Company, when he took the *bâton* for some time during Mr. Rosa's illness, and did his work with vigour and credit.

At Worcester, where the old order of things has been reverted to, notwithstanding the threatened reforms which led the late Dr. Wesley at Gloucester, with more force than taste, to play the *Dead March*, as a musical expression of regret for what he believed to be the approaching obliteration of the old characteristic of the Three Choirs' Festivals, the only new work will be a cantata, *The Widow of Nain*, by Mr. Caldicott, a musician of purely local repute. Mr. Done, the cathedral organist, will once more officiate as conductor; Mr. Lloyd, his clever colleague from Gloucester, will accompany the oratorios on Lord Dudley's big organ; and Mr. Colborne, of Hereford, will take the organ at the early services at which, with literal exactness, the "Three Choirs" will really sing together without extraneous aid. The programme provided for the faithful city includes Handel's *Jephtha*, a work little sung outside London, and but seldom heard even there.

Mr Prendergast, jealous for the fair fame and popularity of Handel's *Messiah*, writes to an ecclesiastical paper to express his regret that many of the phrases set by the old Saxon have been included in the recent "revision" of the New Testament. We confess that we cannot see any strong ground for alarm in the matter, nor do we think that even if the Revised Version ever becomes the Authorised Version—which seems at present to be the reverse of probable, at least until it is itself revised—there would be the slightest danger of the words used by Handel becoming obsolete, as Mr Prendergast suggests might be the case. As the music to which the words are wedded may justly claim to be immortal, we fancy that the words will share their immortality.

A somewhat amusing newspaper controversy has been generated at Birmingham by a plaint from "a Lover of Music," published in the *Daily Mail*, as to the infrequent performance in the seven-hilled capital of the Midlands of the symphonies of Beethoven. Replying to this letter, Messrs. Harrison gave a list of the symphonies performed by Mr Charles Hallé's band under their auspices during the last ten years, from which it appears that they have supplied one symphony every year, and they further intimated that this contribution towards the elevation of the musical taste of their fellow townsmen had involved them in nine seasons in a loss of £1,000, so that each symphony must have produced a deficit of more than £110. Under these circumstances the fault would seem to be rather with the "lovers of music" than with the *entrepreneurs*, for on no logical principle can it be argued that it was the duty of a firm conducted on commercial principles to strive to educate the amateurs of a neighbourhood if they obstinately refuse to listen to the voice of the charmer. A "Lover of Beethoven" who continued the correspondence in the *Mail*, urged that the example of the success of the Crystal Palace Concerts and the Monday Popular Concerts in London proved that the production of classical masterpieces would ultimately pay, but apart from the question whether the Sydenham Concerts can strictly be said to have paid, there is, it must not be forgotten, a vast difference in the number and character of the population of the metropolis and of Birmingham, and until the latter town finds a Mecænas willing to spend his money as freely on music as the late Mr Gillott, one of its richest manufacturers, did on pictures, we fear that it will have to accept with gratitude the provision of classical music furnished by Mr Stockley and Messrs. Harrison.

CRITICISM OF THE MONTH

THE visit of Herr Anton Rubinstein, and the first performance in England of his "sacred drama," the *Tower of Babel* at Sydenham, and of his opera, *Il Demonio*, at Covent Garden, may be said to have formed the events of the month in musical circles, and as a natural consequence the critics have devoted to the great Russian artist and his works a large share of attention. As if to give an illustration of the familiar paradox that giants can play, the production of the *Tower of Babel* was anticipated by the introduction at an earlier concert at Sydenham of the composer's Russian Symphony, wherein his nationality colours the music and supplies him with themes which he has treated with considerable effect. Of the general character of the work the *Times* says:—

> "There is in it little of the dramatic, not to say Titanic, passion which Rubinstein affects elsewhere. The composer here appears in a simple pastoral garb, arranged, however, with a view to artistic effect. Thus, the lively tune of the scherzo is relieved by a trio in the form of a fugue, in which Rubinstein shows his learning with obvious intention. Very pretty and quaint, again, is the long-drawn melody assigned to the first horn in the slow movement, and some of the scales used by Eastern nations further tend to give local colour to the work. As a whole the symphony may be classed among its fertile composer's most pleasing, if not his grandest inspirations."

The first hearing of the *Tower of Babel* produced reflections from the *Times* which suggest the consideration whether it was not a fatal mistake to select such a subject for musical treatment:—

> "Rubinstein's intention is obvious enough, but the question is, whether the means he has used are equally legitimate. It involves the wider question: should an artist—painter, poet, or musician—to express the idea of ugliness or heaviness, make his work of art itself ugly and ponderous?"

The *Athenæum*, on the other hand, declares the drama to be "effective, and one that deserves to be heard a second time," while of its performance, which the *Times* characterises as "anything but satisfactory," the critic says that it was "generally admirable, and can scarcely have failed to satisfy even one unused to the conditions under which musical work is carried on in London."

On the features of the so-called drama the *Athenæum* says:—

> "The absence of female parts is regrettable from a musical point of view, but it is difficult to see how it could have been avoided. As some compensation Herr Rubinstein has written music for three angels, and has included the female contingent in his choruses of workers and followers of King Nimrod. Again the fault cannot be laid to the charge of the composer that a large proportion of his work is mere storm and stress, without charm or any pretensions to refinement. It is in the choral numbers that the strength of 'The Tower of Babel' lies."

In a short notice of the work in the *Guardian* bearing Dr Stainer's initials as its contributor, the well known organist of St. Paul's Cathedral thus discourses:—

> "It will at once be seen that this plot would present great opportunities for sound painting to such a talented composer as Rubinstein, and he has not failed to make the most of them. The three families of nations part company to the strains of highly characteristic music; that of the Shemites being tender and melodious, that of the Hamites distinctly wild and barbarous, whilst the Japhetites burst out at once into rich and beautiful harmony. Mr Rubinstein evidently considers the art of polyphony to have existed at an earlier date than that usually assigned to it. The work is brought to a conclusion with a very fine chorus, full of breadth and dignity."

As the composer comes before us even more prominently in the London concert rooms as an executant, and his pianoforte recitals are very largely attended, it

may be interesting to note the *Athenæum's* diagnosis of his playing:—

> "The fact that the great pianist was able unaided to rivet the attention of his hearers for more than two hours to a degree which no other pianist now before the public is able to equal requires further explanation than the mere anxiety to see and hear a famous artist. There is no doubt that the secret of Herr Rubinstein's success is to be found in his intense individuality. A distinguished artist remarked on Thursday that Rubinstein's wrong notes were often more interesting than other players' right ones, and the remark is quite correct. The chief feeling that one has in listening to him is that every note comes straight from the heart. It is often impossible to agree with his readings—nay, it must even be admitted that inaccuracies are by no means infrequent; yet the influence exerted by the performance remains unimpaired."

Another great executant, Mme. Sophie Menter, who has been styled a "female Rubinstein," receives from the same critic the following "final judgment":—

> "In our previous notices of this lady we have carefully reserved our final judgment on her till she had given us the opportunity of hearing her in other music than that of Liszt. This opportunity she gave at the Philharmonic by performing the Beethoven Concerto in E flat. It is with great pleasure that we are able to admit unreservedly that in this work, which has been not inappropriately termed "the touchstone of pianists," Madame Menter proved herself to be as great an artist, in the highest sense of the term, as we already knew her to be an executant. Beethoven's greater works require for their adequate rendering so much more than merely technical skill, that there are very few lady pianists who are able to perform them in a thoroughly satisfactory manner. It would be easy, were it not invidious, to name many excellent players who are completely successful with the works of other composers, yet who fail to meet fully the demands made upon the intellectual and emotional faculties by Beethoven's larger sonatas and concertos. In this respect we know of no one of her own sex who equals Madame Menter excepting Madame Schumann, and we can pay the new comer no higher compliment. The great charm of her performance, apart from the technical perfection which of course was to be anticipated, was its thoroughly objective character. Madame Menter gave us no new readings—she adhered faithfully to Beethoven's text; her playing was masculine in its breadth of conception without being deficient in delicacy, and abounding in warmth without a tinge of exaggeration. The performance established her position here as one of the greatest artists that we have had among us for many years."

The *Pall Mall Gazette*, judging of the Austrian pianist from her first recital, took a less favourable view of her powers, and declares her to be deficient in repose:—

> "She astonishes almost continuously, but apparently, she has no power to charm. More blameworthy, however, than any natural defects of style is the inartistic impulse which prompts her to play Tausig's and Liszt's monstrous distortions of standard works. While, therefore, we desire to render cordial tribute to the truly marvellous powers of Mme. Menter, it is out of the question to think of her as a legitimate successor to Mme. Schumann. The difference between a virtuoso and an artist is too strongly marked to admit of such a mistake, and meanwhile we may give way to the expression of a regret that a performer so richly endowed should not deem it worth while to keep within the bounds of good taste."

As a contrast to Mme Menter's "phenomenal performance," as he terms it, the same writer instances Mr Charles Hallé's playing, of which he says that it would be well for some who are attracted by the purely emotional style of playing now so much in vogue to take the opportunity afforded by his Beethoven recitals of instituting useful comparisons:—

> "Here there was nothing to dazzle the senses; but, on the other hand, there was much to satisfy the intellect. After so much storm and stress it was refreshing to listen to a thoughtful and chaste rendering of the Appassionata and its companion works."

The playing of Herr Carl Heymann, on the other hand, he characterises as marked by "an extremely sympathetic touch and much intelligence, but coupled unfortunately with a degree of impulsiveness which renders him an unsafe guide in the exposition of classical works."

The *Saturday Review* carefully performs the somewhat thankless and wearisome task of chronicling the work done—and left undone—at the two London theatres, which, during "the season" are given over to the worship of the *prima donna.* Of the performance of *Lohengrin* at Covent Garden with two new singers, Herr Labatt and M. Dauphin, the critic speaks with little enthusiasm, except as to the conducting of M. Dupont, of which he maintains his already high opinion. At Her Majesty's Theatre some interest has been felt in the re-appearance of Mr Maas, whose pure tenor voice is, as the *Saturday Review* reminds us, now a rare possession, while by way of apology for the still wanting dramatic power of the young singer, the critic recalls the fact that Signor Mario began his career as an exceptionally poor actor and ended it as a remarkably fine one. With an incisiveness not unknown to writers for our popular contemporary Signor Arditi's conducting in *Faust* is designated "flabby."

The same journal reviews the successive Richter concerts, and singles out for special mention the 46th Psalm of Mr Stanford, "a comparatively early work of our distinguished composer," which it characterises as "the more remarkable in that score for its exceptional clearness of expression, and the freedom and facility with which both orchestra and chorus are handled."

MUSICAL EDUCATION IN THE CITY OF LONDON.

THE traditions and associations of the great centres of commerce and industry do not at first sight seem to lend themselves very readily to the promotion of the fine arts, and yet it is in the galleries of our merchant princes that we find some of the choicest masterpieces of our modern painters and sculptors, while our great towns not unfrequently support musical performances which, like the Birmingham Festival, or the concerts of Mr Hallé at Manchester, have a genuine influence on the art-progress of the nation. It is, however, one thing to spend money upon the picture, which to a certain extent is a safe investment, or upon the concert, which insures a large amount of personal enjoyment, and it is quite another to devote capital to the establishment of schools of art for the education of those who would otherwise be unable to obtain the aid of teachers of the first rank; and we have therefore genuine satisfaction in calling attention

to the work which the Corporation of London is doing in this latter direction. In days gone by, "the City" competed, with no little success, with the more fashionable quarters in the matter of musical performance, and, as a glance at the pages of the *Harmonicon* or any of the musical journals of half a century ago will show, it presented very creditable programmes of classical music, and secured the aid of the most eminent singers of the time but now it is entering on a still worthier field of artistic enterprise, and its civic body emulating the example of the municipalities of France and Belgium has inaugurated a School of Music, fitly named after its ancient Guildhall

When the deputation entrusted by the Court of Common Council with the task of establishing the school recently referred to "the extraordinary success which has attended the movement to extend the knowledge and practice of music in the City," they used no exaggerated language but simply gave what can be proved to be a most just description of the work as at present in progress. It may, in fact, be instanced as a remarkable proof of the great results which oftentimes spring from small beginnings, for anything more modest than the opening of the school in some rooms in Aldermanbury belonging to the Corporation, with a principal and secretary working at nominal salaries, could scarcely be imagined, and yet we now find a body of 614 students, receiving on an average 834 lessons every week, from a staff of professors who for reputation and ability would compare favourably with many academies of higher rank. When, for instance, we find among the teachers of harmony and composition Messrs H C Banister, J F Barnett, Henry Gadsby, and E. Silas, among the professors of the pianoforte Herr Pauer, Mr Barnett, Mr W H Holmes, Mr Lindsay Sloper, Mr Eaton Faning and Mr Arthur O'Leary, for the organ, Dr Stainer and Messrs. A. J Eyre, C. J Frost, Warwick Jordan, and Josiah Pittman for the harmonium, Herr Louis Engel, for solo singing, Mme Bodda-Pyne, Mr W H Cummings, Mr Montem Smith, Mr Fred. Walker, and Mr T A. Wallworth, and for the various members of the orchestra professors known as the leading players of their respective instruments—we have a direct guarantee of the value of the instruction, while at the head of the institution is Mr Weist Hill, who as a solo violinist and as a conductor has made good his claim to the honourable position to which the Corporation have appointed him.

The table of fees, varying according to the nature of the instruction given—elementary, intermediate, and high-class—is wisely arranged on a very moderate basis, the terms for a single lesson each week in the respective grades being one guinea and a half, two guineas, and three guineas while in each case for an additional guinea a weekly lesson can be had in a second subject. By another wise arrangement, lessons are given in the evening as well as in the day time, and thus we have at last arrived at the realisation of a wish which has often been expressed, that the same facilities which have long been afforded at King's College and the City of London College, for obtaining instruction in the evening in the general branches of education, might be provided in music. The fact that the metropolitan contingent of the Handel Festival Choir the Sacred Harmonic Society, Mr Henry Leslie's Choir, and the Albert Hall Choral Society have been, and are, mainly composed of choralists with whom music has been the resource of their leisure hours at the close of the day's toil is enough to explain the readiness with which the privileges afforded at the Guildhall School have been seized upon, and to those who see in this, as in the sister arts, a humanising and elevating influence, the work of the Corporation will appear to be just as praiseworthy in its social aspect as it unquestionably is on its purely artistic side. That the eminently satisfactory report of progress which the promoters of the school were able to present to the Corporation on the 19th of May should have been adopted, as we are glad to announce that it was, on the 16th of June, was a foregone conclusion, and we may therefore congratulate the City of London on at last possessing a School of Music established on a permanent and, to a great extent, a self-supporting basis. To those who are inclined to pull down the ancient municipalities of our English cities, before they have actually set up any superior machinery for performing the functions which these much-discussed bodies have so long discharged, we may commend this illustration of one of the beneficent works accomplished by the Corporation of London, and while the Guilds of the City are displaying a wise and creditable energy in promoting various forms of technical education it is pleasant to chronicle this successful effort on the part of the central Corporation The mayoralty of Mr Alderman McArthur will if it lacks the lustre shed on the official years of some of his predecessors by the reception of foreign monarchs, have this title to honour—that it has witnessed the formal enrolment of the Guildhall School of Music among the institutions of the great city

MR. HENRY C BANISTER ON STRUCTURE IN MUSICAL COMPOSITION

AT the Musical Association on May 2nd, Mr Henry C Banister read a paper "On some of the underlying Principles of Structure in Musical Composition." Mr W. H Cummings filled the chair, and the discussion which followed the reading of the paper was joined in by Messrs G A Osborne, C A. Barry, Dr Bridge, and Major Crawford

Mr Banister commenced by disavowing all intention of treating the subject of Musical Structure in any formal, pedantic, or technical spirit; his purpose being to view Structure as the "expression of definite thought." *Structure* implies *workmanship* this word may seem prosaic, but is that used in the New Testament with regard to Christians, who are declared to be the Divine "workmanship, created unto good works." The word "workmanship" is the rendering of the Greek *poiema*, from which we get our word *poem* So that, as a

good man is a Divine *poem*, expressing the Divine ideal of the good and true; so, a *poem* is the expression of an ideal of beauty and truth.

Every such work, in any art, must proceed from what Mr. Ruskin terms "*enchanted design*;" this is *the* "underlying principle" without which all structure will be vain. But design, however enchanted, must be defined, must submit to the demands of law and order. The *logic* and *rhetoric* of music are just those methods of presenting musical ideas in such orderly and forcible manner which are expressed technically, by such terms as movement writing, contrapuntal treatment, imitation, &c.

A musical subject is a thought to be treated by any of these appliances which a musician has at command.

Firstly, the thought itself must be *rounded*, just as Nature presents everything *round*, not square or flat. In addition to this, however, structural skill must so develop the thought that it shall be exhibited as strong, true, many-sided. This is the true philosophy of contrapuntal treatment, and the object of contrapuntal training is to develop the power of presenting musical ideas in varied aspects. The well-known and accepted laws of fugue writing are just the embodiment of principles which apply to all composition. They forbid repetition of an idea in precisely the same form, and, in other ways, are interesting as showing the results of the strivings of our ancestors after sound principles. The fugue, therefore, is the powerful and logically varied presentation of one idea.

But musical ideas may be otherwise presented and illustrated. The form of movement known as the Sonata form, in which two or more principal subjects are presented in conjunction or in contrast, is eminently rational, and, notwithstanding all the vicissitudes of musical thought, has been adopted—never abandoned—by all the great instrumental composers. Analogies, drawn from dramatic and fictional literature, justify this form.

The *Episodical* form, both in its simplicity, as in the middle movement of Beethoven's Sonata, Op. 78, and in its fuller form, the *Rondo*, was next described, and shown to appeal to the instinct which welcomes the return to old scenes or the meeting of old friends.

The *Fantasia*, though at first sight irregular and formless, is not, when properly viewed, erratic. It is analogous to the course of a noble human life—not *purposeless*, but, though subject to many vicissitudes, thwartings, &c., is yet seen on a review of it as a whole, to have been marked by "enchanted design."

No so-called "*poetical basis*" justifies or needs disregard of form, and no adherence to methodical form need curb the play of the imaginative faculty.

ANTON RUBINSTEIN.

(*Concluded from page* 115.)

As a pianist Rubinstein has long since received the laurel over all his competitors. A pretty *bon mot* describes him as the greatest pianist of living composers, and the greatest composer of living pianists. Since Liszt, who has never been equalled, has withdrawn from the admiration of the world his marvellous playing, and since Tausig, his great pupil, has prematurely gone to his grave, there remains besides Rubinstein, at the present day, only Hans von Bulow on the heights of artistic performance. The mastership of each is equal, although its character is fundamentally different, and it is consequently warmly disputed to whom the palm belongs. Both are participators in Liszt's genius; to each the ingenious master gave a part of his artistic character, although Rubinstein, whose nationality is related to Liszt's, approaches more to the ideal of the great master in his inspiration; but that which appears in Liszt as wonderful unity we see in the two separated. To the objective of Hans von Bulow stands in perfect contrast the subjective of Rubinstein; with the latter feeling and inspiration govern, with the former intellect and study prevail. Whilst Rubinstein carries you away and almost electrifies you by his fire—which reminds you of Liszt—by his swing and passion, the directness of his representation, the clearness and philosophical quietness, with the sharp logic and minute fineness of detail, are much more imposing in Bulow's rendering. The one is a poet, the other a thinker; and, therefore, with the one it is the heart that speaks to the heart, with the other the intellect to the intellect. The richer original power, the more overwhelming and ingenious capacity for music, unquestionably belong to Rubinstein; but Bulow is the more universal, retiring, cautious, and aristocratic artist. Not only is Rubinstein far more productive than his compeer, but he moves creatively in all he plays. We see his work reflected in the light of his own genius, and with this blended the character of the artist. Whilst with Bülow individuality almost disappears from his work, and is reduced to a minimum, with Rubinstein, when playing, the whole man is engaged, which seems less artistic than musically attractive—he is even fanatically original—consequently greater variety is Bulow's advantage, though he is surpassed by the splendour of Rubinstein's rendering of tone and colour, the magic of his melody, and the incomparable power of his fingering. Bulow's peculiar objective reserve, which does not prevent momentary evolutions of feeling, saves him from unevenness of playing, from ingenious transgressions, and technical nonchalance, and all such dangers to which impulsive natures like Rubinstein's are subject. The correctness of Bulow's rendering has therefore become almost infallible, while Rubinstein's technique appears as unconscious, natural and free from care, rather than properly intentional and cultivated. It is exactly in this respect that Rubinstein appears in contrast to Bulow and Tausig, as well as to the tendency of the elder Henselt, who brought the whole power to bear on the perfection of artistic execution, and whose mastership became great by indefatigable hard work and self training.

The same peculiarities which distinguish Rubinstein as a player also attach to him as a conductor. One sees the orchestral player just as one sees the pianoforte player; he seems to regard the orchestra as one big instrument on which he can play as he likes. He appears to have been almost born the master of orchestra and keyboard; on both there is the same splendid and passionate interpretation, and now and then there appears a strange, very subjective, and even peculiar reading, although it always remains of interest. Rubinstein has his uncertain days and hours; and as he always shows himself as he feels, the more or less fine and correct execution depends on his humour at the moment, and through this great peculiarity of his nature the impulsiveness which characterises his performance often becomes dangerous and fatal to him. It is impressed on all his reproductions, not less so on his creations.

Endowed by nature with a perfect sensibility, his best works bear the marks of genuine inspiration. In fact, as Louis Kohler says, he represents *naïveté* in the highest degree. He never philosophises about his art. To reflect about his productions is so far from him, that some of his earlier compositions bear on their face the signs of hasty

composition. His ardent heart and bright flowing fancy often run away with the sober mind, and the serious task of criticising is entirely neglected. Consequently, the project and development, and the idea and execution, do not always stand in the proper proportion; the latter are often overwhelmed by the former, if the first outset does not at once decide the success of the whole. (We find it so in the "Ocean Symphony," where the first grand thesis excels all the rest, even his later additions.) In his apparent recklessness, he takes what the moment offers him, for Nature made him an improvisatore. He does not inquire if the fruit be sufficiently ripe; he gathers it in the happy belief that the next hour may bring new blossom and fruit, which may have a better chance of ripening. Creation is no effort to him; ideas come in abundance; his extravagant and liberal imagination enables him to do without economy. Technical work, however, he guides with a firm hand, and thus is explained his astonishing fecundity, and at the same the dissimilarity in the value of his works. The signs of genuine originality are not wanting even in the lightest of his efforts; we meet everywhere rhythmic and melodic peculiarities, particularly in his songs and pianoforte pieces, as well as in his larger instrumental scores. What he gives us are mostly works of art created in his own soul before production; they are the mature and valuable presents of an artist who has now risen to a greatness peculiar to himself. It is possible that his creative power may not only increase, but also improve—with him we are accustomed to surprises—as he shows contemporary activity in two masterships, each of which requires the whole man, and he therefore appears phenomenal. Even now when he has only arrived at the full strength of manhood the number of works published by him exceeds one hundred, without including a series published in his youth (Salon and Song Pieces Op. 1—10), which in later years he left out of the reckoning when towards 1850 he commenced again to number his works from Op. 1.

His manner of writing is predominantly individual (homophonic), as a comparison of his songs with those of the new polyphonists like Franz and Brahms (in the accompaniments) distinctly shows. Rubinstein stands, in fact, in antipodean contrast with the latter, whose name, in conjunction with his own, is most frequently mentioned among the younger masters. The contrast is the same as that of the German and Slav nationalities to which they respectively belong. Brahms is essentially German; Rubinstein, though he has sipped a little German, never lets his home instinct go; it lives and pervades all his music, and with new material adds to the enrichment of his sphere of fancy. In opposition to Brahms's originality, tending rather towards the spiritual and transcendental, Rubinstein's art throws its roots more in the worldly than the spiritual; it grows out of the original strength of the ground of nature—it is not, as with Brahms, that it prefers to hint at the darkest things, and questions that trouble the soul in this world—it sings rather of nature and human life, of the powerful elements, the sunshine and storms that move his own breast.

HENRI VIEUXTEMPS.

WITH Vieuxtemps, whose death has just been announced, one of the most brilliant stars among the virtuosi has vanished. His name belonged to half the world as the most eminent representative of the Franco-Belgian violin school of his time. He travelled through Europe and America, being everywhere admired for his extraordinary technique, his powerful tone, and his genial manner of playing, and he reaped both honour and rich reward. Until 1871 he was constantly wandering; he crossed the Atlantic no less than three times, first alone at the end of 1843, when he travelled as far as Mexico and Havanna, and even the banks of the Mississippi and Ohio resounded to his variations on "Yankee Doodle." On his second visit, in 1858, he was accompanied by his wife (well known under her maiden name, Josephine Eder, as a clever pianist) and by the piano virtuoso Thalberg; and last in 1870, on a tour arranged by Strakosch.

Vieuxtemps was born on 17th February, 1820, and was the son of an instrument maker at Verviers; he played when he was only in his sixth year in a concert at his native place, and soon after De Beriot heard him in a concert at Amsterdam, and took him to Brussels for the continuation of his studies. From his eleventh year, when De Beriot went to Paris, Vieuxtemps had, truly speaking, no lessons, but studied his art in his own way. He made a concert tour through Germany, and visited Vienna, where he profited by a prolonged stay, taking lessons in composition of Sechter (which he continued later on under Reicha at Paris). At Vienna he played Beethoven's violin concerto for the first time after the death of the master.

Then followed journeys more extended—to London, Paris, St. Petersburg, America, &c.—until in 1846 he accepted a professorship in the Musical Academy of St. Petersburg and was appointed solo violinist to the Emperor of Russia. He remained in St. Petersburg six years, and during the latter part of the time was, with Carlotta Patti, the principal attraction at the Ullman concerts. The political events of 1866 caused him to leave his temporary villa near Frankfort on the Main, where he usually passed the summer months, and go to Paris, where in 1868 his wife, his constant companion and piano accompanist, died. In 1871 he was offered and accepted the violin professorship at the Conservatoire at Brussels, and he conducted the Popular Concerts there till 1873, when a fit of apoplexy disabled him for a long time. After a lapse of four years, when he had nearly recovered, he again became active, but a nervous complaint of the eye compelled him once more to rest. Hoping to restore his disordered nervous system in the South, he went to Algiers, where death overtook him at the house of his son-in-law, Dr. Landowski, in Mustapha, on the 6th of June.

His reputation as a composer will long survive his reputation as an executant. He possessed a by no means common, but rather, in a certain sense, a peculiar talent in composition; without his concertos—amongst which those in E major, A minor, and D minor are prominent—without his numerous and elegant pieces, all conspicuous for their melodious invention and noble character, our modern violin literature would be rather poor. His compositions are in the greatest favour with our violinists, and will long keep a place in their repertoire.

GIOVANNI SGAMBATI THE ROMAN PIANIST AND COMPOSER.

THE concert season of Florence has been closed by a very interesting event, in the shape of an instrumental concert given by Sig. Giovanni Sgambati with the co-operation of the "Società Orchestrale." For a number of years Sig. Sgambati has been known as a distinguished pianist who was for a long time one of the most promising, and therefore one of the favourite pupils of Liszt. He had already gained a reputation in Florence where he formerly resided, and it was here that he achieved his first successes and conducted the "Cherubini Society," over

which Sig. Buonamici now presides, and his fame has steadily increased ever since he transferred his sphere of action to Rome, his native city, when it became the capital of Italy. Though still young, he is indisputably the spoilt favourite of Roman society and of the musical circle of the Quirinale, where he enjoys the patronage of the accomplished young Queen of Italy. Of late years he has also earned considerable success as a composer, several of his works having been executed at the Sala Dante in Rome; and it was in the treble capacity of pianist, composer, and conductor, that on the 11th of April he once more appeared before his old friends and admirers in Florence.

The programme included two of Sig. Sgambati's own compositions—viz., his symphony in D—which had been executed with considerable success at a recent court concert at the Quirinale—and a concerto for pianoforte and orchestra. The writer was privileged to hear these two compositions twice, and was thus enabled to form a tolerably fair idea of their character and of their merits.

The symphony is written on a very elaborate scale, and is decidedly an ambitious work. The influence of Liszt, and in parts of Meyerbeer, is more or less traceable, and the character of the music is romantic rather than classical. The "Andante Maestoso" is, perhaps, the most pleasing of the five movements, and is founded on a sort of chorale which is treated with great skill and good taste. The "Serenata" (fourth movement) is decidedly too long, and the rhythm recalls that of Schumann's song, "Ständchen." The subjects treated in the symphony cannot perhaps lay claim to originality in the highest sense, and in some parts the work is fragmentary and rather laboured; but the composer undoubtedly possesses a great facility of brilliant and effective treatment, and is judicious in his instrumentation—the latter a great and in these days a rare merit. The work was conducted by himself, and the excellent orchestra, therefore, rendered his intentions faithfully. On the whole, the symphony struck the writer as being akin, if to anything, to Rubinstein's style, and it would no doubt gain considerably by being revised and curtailed, so as to bring its many beauties into greater prominence.

The concerto for pianoforte and orchestra which followed, and was conducted by Sig. Sheler, impressed the writer as a work in every respect superior to the symphony. It is divided into a "fantasia, romanza, and finale," and of the three movements it was again the adagio—viz., the "romanza"—which gained not only enthusiastic applause, but had to be repeated. The first subject of this movement is again a sort of chorale or funeral march, and the treatment throughout is extremely clever; it appears again in the second part of the finale, and is treated with capital effect. The first movement, too, abounds in pleasing musical ideas, which are enunciated with great clearness. The first part of the finale is somewhat commonplace and lacks both depth and breadth; but the work as a whole, is a piece of excellent careful writing, clear, intelligible, and compact, and does the composer great credit. It may be added that he seems to excel decidedly in the treatment of subjects of an elegiac character.

The concerto afforded Sig. Sgambati, on this occasion the pianist, ample opportunity for displaying his immense facility of execution, his exquisite touch, and his graceful, and withal dignified, unaffected style—qualities which honour the young pianist and the great master by whom he was trained. It need not be added that the concert was exceedingly interesting and successful, not only because Sig. Sgambati gained new triumphs on old familiar ground, but because it showed that rising Italian artists have already largely benefited from the teachings and example of great foreign masters, and that in purely instrumental, no less than in dramatic music, they march in the path of progress and reform. C. F. S.

THE OPERA SEASON IN ITALY.

The opera season in Italy has recently been brought to a close, and it may not, therefore, be inopportune to inquire briefly what the leading theatres of the principal Italian cities—viz., Milan, Turin, Rome, Naples, and Florence—have done for the advancement of art, and what new operas have been produced. On the whole, and considering the limited means of the leading stages as well as the heavy expense of an extravagant *mise-en-scène*, without which success is impossible in Italy, the answer to such an inquiry is satisfactory.

In Milan the two novelties of the season have been Ponchielli's *Prodigal Son*, and Verdi's *Simon Boccanegra*. The production of two such works is certainly highly creditable to the Scala, and the success these operas have achieved has not only compensated largely for the time and trouble spent on putting them on the stage regardless of expense, but has once more vindicated the prestige and musical supremacy of Milan. The *Figliuol Prodigo*, Ponchielli's latest and most advanced work, is an excellent specimen of the progress musical drama has made in Italy. It has indeed been said that the opera is somewhat heavy, which probably means that it is too long, and, owing to the simplicity of the story, derived from Biblical sources, lacks those highly tragical incidents of poisoning and murder to which Verdi's operas have accustomed Italian audiences. In this respect the latter composer's re-written opera, *Simon Boccanegra*, must have satisfied the most fastidious, not to say bloodthirsty. This work was originally produced in Venice twenty-four years ago, and proved an egregious failure, so that Verdi withdrew it for the time being, and only recently re-wrote in great part the instrumental and declamatory portion of the score according to the principles of the musical drama of the day. In this task he was greatly assisted by Arrigo Boito, who did for the libretto what the composer did for the music; and the result is a work necessarily somewhat uneven, but highly interesting and eminently successful. The opera is founded on historical fragments from the reign of Simon Boccanegra, the first Doge of Genoa in the fourteenth century, and the action is certainly not wanting in sensational situations so congenial to Verdi's taste.

The Teatro Regio of Turin also produced two new operas this winter, viz., *La Regina di Nepal*, by Bottesini, and Grammann's *Melusine*. Bottesini's *Hero and Leander* had been so successful that high expectations had been formed concerning his new opera; but the work can hardly be said to have realised them, although the composer has bestowed upon it all his usual care and conscientious labour. Indeed, it is not the music but the libretto that is to blame, for the latter does little more than reproduce a hackneyed story. The daughter of a conquered king is taken as a slave to the queen of the conquering nation, and falls in love with the favourite general of the queen; this leads to the usual rivalry between the two exalted personages, and ends in the suicide of Mirzay, the deified heroine. Grammann's *Melusine* was received so coldly that it was virtually a failure, and this is hardly surprising. The Italian public at large has hardly begun to digest and appreciate Wagner, whose thoroughly Teutonic individuality differs so widely from all their traditional ideas of dramatic

music. After all, Grammann is but an imitator of Wagner, and as such lacks the great composer's genius and originality; indeed, his music has not unfitly been described as *Tristan und Isolde* upside down. There can be no doubt that the independent school which has within the last few years grown up in Italy, and has given to the styles of Wagner and Gounod an essentially national, Italian, and melodious character, has produced infinitely better works than those of the German composers who, simply imitating Wagner, go farther and fare worse.

Rome, which by no means leads Italy in musical matters, has produced nothing new this winter, although the Costanzi Theatre promised to give a powerful impulse to dramatic music. Goldmark's *Queen of Sheba* was to have been brought out at the Apollo, but as usual it was deferred to the fag-end of the season, and the sudden death of Signor Jacovacci, the well-known Roman impresario of many years standing, brought the opera season to an abrupt and unsatisfactory close. It is not yet decided who will be the future manager of the Apollo and Costanzi, but there is at all events ample room for improvement in the operatic affairs of the Eternal City.

At the San Carlo in Naples the event of the season has been Wagner's *Lohengrin*, which achieved a brilliant success. *Lohengrin* has now been given in all the leading theatres of Italy, but its success is the more remarkable and significant in a city like Naples, where the airs of Bellini, Donizetti, and Verdi, have hitherto held undisputed sway.

The short season at the Pagliano Theatre in Florence has been conspicuous only for one novelty, viz., Auteri's new opera *Stella*, of which three special performances were given under the personal superintendence of the composer, and under the direction of Signor Marino Mancinelli, one of the most distinguished conductors of the day. The opera, based upon a Venetian story of the sixteenth century, as simple as it is pathetic, is full of musical and dramatic merit, and earned in many parts considerable and enthusiastic applause, of which a good deal fell to the share of the admirable *mise-en-scène* no less than to the artists and the almost perfect orchestra. With the exception of *Stella* Florence has produced no novelty this winter, unless the revival of Pacini's *Sappho*, Marchetti's *Ruy Blas* and a positively vile and ludicrous performance of Mozart's *Don Giovanni*, be considered as such.

The leading Italian theatres cannot, perhaps, vie with those of some other countries in the production of novelties, but the brief sketch here given shows, at all events, that they favour the production of works not only of their national composers, but also of foreigners, and deserve great credit for treating the art of dramatic music in a broad and liberal spirit.

C. P. S.

OUR MUSIC PAGES

IN the characteristic specimens of early French work which fill the music pages in our present Number we have striking illustrations of the piquancy and grace which marked the compositions of our versatile neighbours of the seventeenth and eighteenth centuries, and which, whether in the song or in the dance, must always secure an abundant popularity. The first of the forms illustrated is the Musette—the diminutive of the old French "muse"—an instrument of the bagpipe tribe—which was the description given to the airs used for the old pastoral dances, familiarly represented in the Watteau pictures. The second is a Sarabande, a term borrowed either from the name of a famous Spanish dancer Zarava, or from the Persian "serbend," a song. Stately grandeur is the characteristic of this type of writing, of which the work here given is a most graceful specimen. Finally, in the minuet—"the Queen of Dances"—of Jean Jacques Rousseau, from his work *Le Devin du Village*, we have a charming example of a form in which, as Herr Pauer has said, every composer of note has tried his powers, but which has seldom received greater justice than in this tuneful number. To those who desire to make a more intimate acquaintance with the typical specimens of this class of music we can recommend the collection of pieces entitled "Old French Composers," by Herr Pauer, from which these illustrations are taken.

THE EMPEROR NERO AS A MUSICAL DILETTANTE.

MONSIEUR GEVAERT, director of the Conservatoire of Brussels, has just issued the second volume of his valuable work on the Music of Antiquity ("Musique Antique"). In the chapter "L'Art grec à Rome," which concludes the historical part of the present volume, several pages are devoted to the artistic passion of the Emperor Nero.

The author remarks that the first century of the Christian era was a time of great musical activity; it witnessed a transfer to Rome of the highest bloom of the Hellenic art. From all parts of European and Asiatic Greece the *virtuosi* came, with a sure prospect of success and rich remuneration, to a city whose only occupation seemed to consist in nothing but pleasure and festivities; the highest classes of society were not content with leisurely enjoying music, but actually practised it themselves. For instance, Norbanus Flaccus, consul in A.D. 19, was an ardent player of the trumpet, and constantly practised on this instrument. Calpurnius Piso, who headed the conspiracy against Nero in A.D. 65 (which, however, was suppressed in blood), possessed a remarkable talent for the cithara; and even the virtuous Thrasea Paetus, in whom Nero, according to Tacitus, could and did find virtue itself, played a tragic air in costume in his native town Padua, in a festival play, performed every thirty years, which could be traced back to the time of the Trojans (Tacitus, *Ann.* 16, 21), and Nero consequently blamed him all the more for his want of appreciation of his artistic display.

The translator of Gevaert in the *Vienna Evening Post* says that with few exceptions all the emperors of the first century strongly supported the musical art, and several of them cultivated it as amateurs. Caligula, a passionate friend, admirer, and supporter of the theatre, was both a singer and dancer. Titus, who was educated at the court of Claudius with his son Britannicus, was well versed in music; he played on several stringed instruments and sang with rare perfection. It is known that the beautiful voice and poetic talent of Britannicus obtained for him the deadly hatred of his adopted step-brother Nero.

Nero in his own person proved to the world that passionate admiration for the sacred art of music can unfortunately exist in the blackest soul. When he ascended the throne he sent for Terpnus, the best among the Citharœdi—who were artists who played on the cithara and sang at the same time—and took of him singing lessons, showing himself a diligent and industrious scholar, and neglecting no precaution customary with Greek artists to spare as well as expand the organs of voice. His voice was weak by nature, a little rough and hoarse ("Quamquam exiguae vocis et fuscae," says Suetonius of him), and it was only by continual practice and anxious care in the employment of vocal and

instrumental rendering that he succeeded in overcoming his natural defects, and rendering anything well; yet throughout the whole of his life he believed himself to be the first *virtuoso* of his time, and he died exclaiming, "An artist is lost to the world!" (Qualis artifex pereo!) When, towards the end of his reign, Julius Vindex, governor of Gaul, rebelled against him, there was nothing that hurt him more than when, in the charge of the Gallic emperor he was called a miserable beater of the cithara. He introduced into Rome musical festivities, as he desired to "star" as tragic singer as well as cithara player and poet. In the year 58 he founded the Juvenalia in his palace, on the right side of the Tiber, and there appeared for the first time before a few friends, and made his début as an artist. In the year 59 he introduced, in imitation of the Olympic games under the name of Neronic games, great contests, to be held every five years, which were of a threefold nature—musical, gymnastic and equestrian, both riding and driving. At this time he did not take any personal part in the contests, and only in 63 appeared before a genuine audience in the half Greek city of Naples, and played on the cithara a Greek melody. "In spite of the theatre being shaken by an earthquake"—as his biographer Suetonius writes *apropos* of his appearance—"he did not leave off till he had finished his piece." Immediately after the performance the theatre fell down, without, however, any one being hurt. He played afterwards for several days consecutively in Naples. For these performances he chose several young leaders and more than 5,000 powerful young men of the people, whom he divided into separate groups, and had them trained according to Alexandrian ways in the murmuring of applause (*bombos*), the storm of approval (*imbrices*) and the clapping with hollowed shells (*testae*), so that they might support him when he appeared as a singer. The *claque* were frizzed and dressed in the grandest style; they were paid privately; "their leaders earned 40,000 sestertii." (Suetonius, *Nero, Claudius, Cæsar*, 20.) At last he resolved to display his art before the connoisseurs and public of Rome during the second spring games in the year 64, shortly after the first persecution of the Christians. The whole world had been waiting to hear his "godly voice;" Nero would only gratify this wish in his own garden. But when the imperial body-guard joined their prayers to those of the people, Nero promised at once to appear upon the stage, and he immediately had his name entered on the list of the cithara players. He drew lots with the other competitors and appeared, when his turn came, with the leaders of the legions behind him, and surrounded by his friends. The commanders of the guards (*praefecti praetorio*) carried his cithara. After he had taken his place, and the overture had been played, he announced through Consul Cluvius Rufus that he would sing "Niobe," and he did sing for hours. Still, he delayed the trial song for the first prize and the other parts of the programme till the following year, that he might have further opportunity of being heard; but soon this delay became too long for him, and he appeared again and again in public. He did not object to mix with the actors of the private theatres, and an *entrepreneur* engaged him one day at a million sestertien (£8,500), a remuneration which was of course conceded much less to his artistic qualities than to his irritable and dangerous pride. Besides his cithara songs, he sang several tragic parts in costume, impersonating heroes and gods; he wore a mask which was a counterfeit of himself, whilst the masks of the heroic goddesses showed the features of the women he then happened to love most. Amongst other pieces he played at the wedding of Canake, "Orestes," "The Matricide," "Œdipus," and "The Furious Hercules." His successes before the Roman public, mostly produced by fear, very soon became insufficient for this finished comedian. He longed for the applause of the Hellenes, the only ones, he said, who could hear and appreciate his productions. Towards the end of 66 he undertook an art tour to Greece. Immediately after landing he sang in "Cassiope," before the altar of Jupiter Cassius; and he then appeared at all festivals, and even contracted into the one year those games that were generally spread over a long period. Contrary to custom, he ordered a musical contest in Olympia, and appeared there as a tragedian and cithara player. In Delphos he took part in the musical contest of the Pythian games. At the Isthmian games he sang, accompanying himself on the cithara, a hymn to Poseidon and Amphitrite and a short song to Melicertes (Palaemon) and Leucothea. Returning towards the end of 67 from Greece to Naples, where he had appeared for the first time, he entered the city in a carriage drawn by white horses through a specially made breach, as was the custom with those victorious in the sacred games.

He made a similar entrance into Antium, into his palace at Alba, and into Rome. At the capital—where for his entrance they were obliged to pull down the arch of the Circus Maximus—he stood on a car which had been used for the triumphal entry of Augustus, wearing the imperial purple mantle and tunic covered with golden stars, an Olympic wreath on his head, the Pythian wreath in his right hand, and other wreaths triumphantly carried before him with inscriptions giving the places of the contests, the names of the defeated competitors, and the titles and subjects of the songs by which he had conquered. On the way animals were slaughtered in his honour; the different wreaths were deposited in his bed-room, where he also erected a bust of himself as a cithara player. All these loud successes and ordered triumphs did not, however, satisfy the artistic vanity of the Emperor; he desired to be the universal genius of music. Even towards the end of his reign, when he was threatened with the rebellion of the Gallic and Spanish legions, he solemnly promised in the event of his retaining the purple to appear at the games which would be held to celebrate his victory, to perform on the water-organ, the flute, and the bagpipes, and play on the last day in the Turnus of Virgil, the part of a mime. Notwithstanding the doubtful character of his artistic successes, Nero left behind him the reputation of a talented composer, and a collection of his works was preserved for a long time. The poet Martial praises the love songs of the "learned Nero," and the Roman philosopher Seneca quotes with approval from one of his songs.

During the abominable reign of this comedian emperor the passion of the Romans for music was as extravagant as for plays and fights; very often the divine art of music had to spice and elevate the entertainments which the powers of a depraved imagination had created. In the eyes of the Christians who had fled from the butcheries of 64 Rome appeared as a city of bloodthirsty musical buffoons, and a trace of this impression may be found in the words of the Apocalypse over the accursed city. (Rev. ch. 18, v. 21, &c.)

"And a mighty angel took up a stone like a great millstone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all. And the voice of harpers, and musicians, and of pipers, and trumpeters, shall be heard no more at all in thee; and no craftsman, of whatsoever craft he be, shall be found any more in thee; and the sound of a millstone shall be heard no more at all in thee; and the light of a candle shall shine no more at all in

thee; and the voice of the Bridegroom and of the Bride shall be heard no more at all in thee: for thy merchants were the great men of the earth; for by thy sorceries were all nations deceived. And in her was found the blood of prophets, and of saints, and of all that were slain upon the earth.

THE GREAT MUSICIANS.*

Unlike too many serial publications, the valuable little biographies promised by Messrs. Sampson Low & Co. are following each other with commendable regularity, and unless the sale is altogether in an inverse ratio to the merit of the books, the publishers will, it may be hoped, be encouraged to extend the series until the ground is completely covered. Dependent, for the most part, as we have hitherto been upon translations of foreign memoirs, the majority of which have been ponderous and oftentimes anything but impartial, it is eminently satisfactory to be able to place in the hands of professional students, and of the increasing body of studious amateurs, a set of works which supply within reasonable dimensions a fair account of the great composers and their works.

In the case of the author of *Der Freischutz* and the *Preciosa*, the entrustment of the task of writing the biography to Sir Julius Benedict was naturally a foregone conclusion, as there is no living musician who has by right of affection for the old master and by intimate personal knowledge of the man and his music such exceptional capacity for doing justice to the subject. Thus Sir Julius is not merely able to draw upon Weber's diary, and communications from his contemporaries, and upon the life by Baron Max Maria von Weber—whose death, by the way, took place recently—but he gives us also the personal recollections which rank among the choicest memories of his own artist life. After a brief introductory sketch of the Weber family, leading up to the birth of Carl Maria—a sickly child suffering from a disease of the hip-bone, which was subsequently the cause of his permanent lameness—the author proceeds to chronicle the chief events of the composer's life year by year from 1798, when the boy was prematurely forced to compose and to study with that insane determination to make him a second Mozart which must ever be remembered as a serious flaw in his father's character. The vicissitudes of the young composer's early life are briefly sketched, and the 27th of February, 1810, stands out as the epoch of what Sir Julius terms "the regenerated life of the artist whose genius, henceforth freed from all alloy, shone in purity and brilliancy like gold cleansed in fire." Two years later the father, whose strange idiosyncracies had well nigh shipwrecked his son's career, died; but then Carl Maria was exposed to still greater trial from the worthless Therese Brunetti, from whose toils he so hardly extricated himself; and the details of these episodes in his life, until his marriage with Caroline Brandt took place, receive perhaps an undue share of space and notice. His own illness, closing with the happy convalescence which inspired him to write his "Invitation à la Valse" and dedicate it to his wife, followed, and we reach 1820, when, with *Der Freischutz* successfully completed, he wrote the *Preciosa*, and thus arrived at what his biographer with justice terms "the culminating point of his musical career." In 1821 Sir Julius became Weber's pupil, and from this date the personal interest and vividness of his narrative are naturally much increased. The description of the composition of the Concertstück in F minor suggests a note on the composer's high talent as a pianist, and Sir Julius proceeds to claim for him what is perhaps his greatest title to honour as "the founder of the romantic school," when he asserts that Meyerbeer's *Robert le Diable* would not have been written but for *Der Freischutz*, and Richard Wagner's *Tannhauser* and *Lohengrin* can be traced to *Euryanthe*. The production of *Euryanthe* is minutely described, and the volume closes with a sympathetic record of Weber's visit to England and his final illness. An exhaustive catalogue of his works, with brief descriptive notes on their characteristics, also conveying the opinions of the biographer as to their merits, forms an appendix to the little book which will give it a permanent value for purposes of reference.

The companion volume on Schubert, from the pen of Mr. H. F. Frost, although necessarily a compilation from standard authorities, comes to us as the work of a careful and appreciative student of the ill-fated composer, the key-note of whose life he rightly touches when he says, "The mighty power of genius, defiant of circumstance and surrounding, was surely never better illustrated than in the master whose place and mission in the world are to form the subject of this volume." Like Weber, Schubert allowed a "Caroline" to engross his thoughts at an important period of his artistic career, but Mr. Frost leaves it to the romanticists to trace the effect of this dominant feeling of his heart in the music composed about this time. The struggles of the young musician are duly set forth, but the interest of the biography lies rather in the very full information which Mr. Frost supplies as to the composition of nearly all Schubert's greatest works, and as to the circumstances of their performance. He sums up with accuracy the characteristics of the great mass of the master's writings when he describes them as "faulty perhaps as regards mere structural elegance and symmetry, but matchless for true poetry and imaginativeness." Of the magnificent symphony in C Mr. Frost cannot speak with too much enthusiasm. It is, he holds, "Schubert's apotheosis in music, the most resplendent manifestation of his genius at its zenith." Unable to escape the conclusion that the man whose unhappy lot was largely responsible for the laxity of character on which his enemies seized, was not free from the vice of undue indulgence in stimulants, Mr. Frost excuses it by ascribing it to his love for genial society, and shows that to the last it never interfered with his wonderful devotion to work. We were about to remark, before closing our brief notice of this interesting volume, that Mr. Frost seemed to have done but scant justice to Schubert's acknowledged supremacy as a *Lied* writer, when in his last chapter we found that he explained the apparent omission by stating that it was due to design, owing to the belief that "although it is no longer the custom to consider Schubert exclusively or principally as a song writer, yet the extent and value of his larger works are still very imperfectly recognised, and much splendid music has still to be brought to light." To his grand creations in this school, however, he pays willing testimony, for he adds, "But when all has been said, it is as the monarch of the *Lied* that Schubert's greatness and individuality shine forth most distinctly." Of Schubert, it must be admitted that his fame is like the appreciation of his genius, almost entirely posthumous, and Mr. Frost is to be credited with having, in a very able and interesting sketch, supplied all admirers of his muse with a handbook which will enable them to appreciate it reverently and intelligently.

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *June 15th*, 1881.

I have delayed my monthly record for a few days to wait for the conclusion of the Italian opera, which takes place to-day. It is worth while to look back over the season, consisting of thirty-six performances, in which we were promised, in addition to the operas of Rossini, some new and some neglected operas by different masters. The result was unsatisfactory; not a single new opera was produced, and Rossini was dislodged by Verdi and with operas literally worn out by repetition. *L'Italiana in Algeri* and *Il Matrimonio Segreto* were promised every other day, but the former never reached performance and the latter was given on the last day but one (yesterday), and then was reduced to the first act. On some evenings the programme showed a poor mixture of single acts of different operas, spiced with a ballet. *Il Barbiere di Siviglia* was performed five times as a make-shift instead of other operas. The operas which were best performed were *Aida* and *Gli Ugonotti*, both well represented and attended by large audiences. But on many evenings,

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* *The Great Musicians.* Edited by Francis Hueffer:—"Weber," by Sir Julius Benedict. "Schubert," by H. F. Frost. London: Sampson Low, Marston, Searle, and Rivington. 1881.

particularly in the latter part of the series, the attendance was small.

The German season had been fairly successful. Though we are happy enough to possess, in addition to Herr Richter, who is for the moment in your hands, two other conductors, Herren Fuchs and Gericke, it was thought proper that the Italians should have their own conductor, Sig. Kuon (Kuhn, Kohn?) who showed so little capacity that he was unable to pilot *Gli Ugonotti* and other operas, which really were conducted by one or the other of the reserve. To speak of the singers, it is easy now to rank them in the right way. Of the ladies three were found to be tolerable, each in her sphere. Sgra. Biancolini, of whom I spoke the other day, is a finished vocalist; she was best heard as Cenerentola, but as Amneris was no less excellent, though the *rôle* was not fit for *fioritura* singing. Sigra. Maria Durand is an educated artist, distinguished by taste, temperament, acting, and mastery of the voice, which is still one of the best. She was admired as Aida, Leonora (*Trovatore*), Valentina, Elvira, and Amelia. Sigra. Elvira Repetto, whom also I mentioned in my last letter as having appeared as Rosina (*Barbiere*), was heard as Norina, Violetta, Margherita di Valois, and Gilda. She really excelled only as Margherita, the other *rôles* not being so well suited to her powers. Of the stronger sex, I have spoken already of the tenor Piazza and the baritone Aldighieri, and have nothing to add. Another tenor, Sig. Barbacini, pleased but little as Radames, his voice being on its decline. Sig. Perotti, however, was much applauded as Raoul, Ernani, Rigoletto, Riccardo, giving his upper notes with that Italian exaggeration which always makes capital out of the higher regions. He was heard in Vienna some twelve years ago as Herr Prott, and is engaged in Pesth. I have still to mention Sig. Tamburini, a good basso, and Sig. Napoleone Verger, a baritone, who deserved the sympathy he won by his conscientious and artistic singing. Unfortunately he is much hindered in his acting by a physical defect in his foot. Some German representations filled up the evenings as long as the singers were still at hand, but ceased at the end of the month of May; some of the second *rôle* artists were employed in all the Italian operas. The chorus, it is true, studied its part with the Italian words, but it was for the most part difficult to distinguish whether the language was the Italian or another tongue. In some operas, however, the German prevailed. The season will finish to-day with another repetition of *Gli Ugonotti*, giving at least a pleasant farewell; but it is doubtful if the experiment of an Italian Gastspiel *en masse* will be repeated another year. As the list below will show, we had Verdi with five operas and eleven evenings, Rossini with two operas and eight evenings, Donizetti with two operas and five evenings. Moreover, Bellini with one opera and one evening, Meyerbeer with one opera and four evenings, Cimarosa with a fragment, Vaccaj likewise (the last scene of *Romeo and Juliet*, three times repeated!), *Don Bucefalo* by Cagnoni (Scene, Act II., performed by Sig. Bottero), and single acts or scenes from *Rigoletto*, *Trovatore*, *Favorita*, *Cenerentola*. A new ballet, *Der Spielmann*, was performed seven times.

We shall have now some representations of *Antigone*, with the music of Mendelssohn, the actors being the best from the Hof-Burgtheater, and some ballet evenings with lower prices.

Operas performed from May 1st to June 15th (for better review I repeat those evenings from May 1st to June 10th): *Lucia* (twice), *Cenerentola* (three times), *Rigoletto* (three times), *Don Bucefalo* (Act II.), *Romeo e Giulietta* (Act IV., four times), *Il Barbiere di Siviglia* (five times), *La Sonnambula*, *Aida* (three times), *Il Trovatore* (twice), *Don Pasquale* (three times), *La Traviata* (three times), *Gli Ugonotti* (four times), *Ernani* (twice), *Don Pasquale* (three times), *La Favorita* (Act I.), *Un Ballo in Maschera* (twice), *Il Matrimonio Segreto* (Act I.). Operas in German: *Der betrogene Kadi* (and a ballet), *Faust* (twice), *Lohengrin*, *Oberon*, *Freischütz*.

MUSIC IN MELBOURNE, AUSTRALIA.

[FROM AN OCCASIONAL CORRESPONDENT.]

MELBOURNE, *April* 23, 1881.

As the time draws near for the closing of the Exhibition, the visitors from the country are crowding in. Organ recitals are given every afternoon, several well-known organists being engaged for the purpose. The recent concerts include one on the 2nd of April for the benefit of the sufferers by the late torpedo explosion, at which Mme. Tasca gave on the pianoforte an exceptionally fine rendering of Chopin's *Marche Funèbre*, and Miss Rees was happy in her selection and execution of a florid operatic scena from Auber's *La Circassienne*; a concert on the 7th of April by Mlle. Charbonnet, who will shortly leave Melbourne for Paris, for the purpose of pursuing her musical studies; and a concert on Easter Monday at the Town Hall, given by Miss Rosina Carandini, with a programme suited to the tastes of holiday-makers. The most interesting musical event of the month was the production at St. Patrick's Cathedral on Easter Sunday of Gounod's 'Messe Solennelle,' with full orchestra. It was performed in its entirety for the first time in Melbourne, under the direction of Mr. Alfred Plumpton. The performance was highly successful from an artistic point of view, and attracted an immense congregation. On Good Friday the Philharmonic Society produced Spohr's oratorio, *Des Heilands letzte Stunden*, to which the name of *Calvary* has been given in the English version. Though a praiseworthy attempt, there were many drawbacks to the success of the performance. The members of the Society do not appear to take sufficient interest in the proper representation of the works performed, as was evident on this occasion by the fact that many of them were absent, thus considerably reducing the power of the chorus and destroying the balance of the parts. From this cause also the orchestra and organ (nearly always too prominent in the performances of this Society) utterly extinguished the voices in some portions of the choruses. The first part of the work went with a tolerable degree of smoothness, but the second part showed great want of careful rehearsal. The solo singers, with two exceptions, were amateurs with little fitness for the task entrusted them.

Reviews.

Training School for the Pianoforte. By E. PAUER. Sections B and C, Second Step, and Section B, Third Step. London: Augener and Co.

THE scheme of this work, which we briefly outlined in our notice of its opening Numbers, is being admirably fulfilled, and Herr Pauer has adhered distinctly to the path which he marked out for himself, his aim being to supply music calculated to train the pianoforte pupil from the elementary stages up to concert playing. Section B, as the reader may remember, was to supply the intermediate "Lesson" between the "Study" and the "Recreation;" and in its first Section fifteen easy pieces in C major, and nine similar numbers in C major and A minor were provided. In the second step of Section B, the pieces are in the keys of G, F, D, B flat, and A minor, and although styled "Lessons," they are so thoroughly melodious that they will almost compete with the "Recreations" in the pupil's favour. The composers drawn upon are Müller, Koehler, Volkmann, Reinecke, Gurlitt, and Haydn, and in every case the music is carefully fingered and marked. In Section C of the same step we have twenty old dances in a variety of keys, all well deserving to be styled "Recreations." In fact, this part of the work may be commended to those who are no longer *in statu pupillari* as offering a charming collection of pieces in a form which is still comparatively neglected, although it is better fitted to please a drawing-room audience than many works of larger build. Prefixed to the pieces of this part is what may be termed a miniature dictionary of the names applied to these graceful and quaint bits of work, from which the untutored reader will see that each form has a distinctive character which is reflected in the music. The composers whose works are given in the succeeding pages are Corelli, Bach, Handel, Gluck, Aubert, Monteclair, Lully, and our own Dr. Blow, Byrde, Bull, and Purcell. As the conspicuous feature of the "Training School" is to give the pupil not only work for the fingers, but food for the mind, the idea of introducing all the forms of this genuine music of the olden time is much to be commended. In the third step of Section B we have graver material, consisting of eighteen pieces in the several

keys of E flat major, A major, C minor, and F sharp minor (or, as it is put at the head of the first music-sheet, "in 3 flats and 3 sharps"). The result of this classification of keys ought to be to impress the pupil with the true character of each key, and thus to fix in the mind some more intelligent appreciation of the feeling of the key than is conveyed by the mischievous fashion common with teachers of merely talking of pieces in so many sharps or so many flats, as if the difference were purely mechanical. The "Lessons" in this third or highest step of Section II. include some beautiful movements from Bach, Beethoven, Schumann, Hummel, Chopin, Diabelli, Arne, Bennett, Gade, Gurlitt, Kuhlau; and the Editor is to be congratulated no less on the way in which he has worked out the ground plan of the "Training School" than on his very admirable choice of the pieces. In a letter recently addressed to us from a distant colony, a lady who described herself as possessing the technical knowledge and executive capacity necessary to enable her to teach her children the piano, and who was far removed from the haunts of professors, lamented the want of a book which would give her the *matériel* necessary to form a correct style and an artistic taste. In this valuable book she will find exactly what she desired, and we believe that she gave expression to a want which is very widely felt, and which is now for the first time adequately supplied.

Tanz-Capricien. 1. Menuetto. 2. Valse. 3. Polka-Mazurka-Caprice. 4. Polka-Caprice. 5. Mazurka. 6. Valse facile. Für das Pianoforte von XAVER SCHARWENKA. London: Augener & Co.

UNDER this title is published a series of pianoforte pieces teeming with freshness of thought combined with chasteness of expression. No. 1, in C minor, though recognising the limits laid down by the classical writers as appertaining to the minuet form, is strikingly original in style, and retains no trace in melody of the somewhat stilted rhythm of the old dance. No. 2, in C sharp minor, very happily combines a chastened sprightliness with sentiment. The introduction of the leading theme in the bass, and then immediately in the upper part in the relative major, is very effective. No. 3, in E minor, has an attractive subject consisting of a turn followed by eight quavers *staccato*, accompanied by a phrase moving in crotchets *legato*. This contrasts well with a melodious legato passage in the inner parts that is accompanied by broken phrases in the right hand. No. 4 is an *allegretto grazioso*, in which the frequent use of the acciaccatura imparts considerable brightness, which is, however, modified by the key chosen. The trio in D flat major has a rich vein of melody running through it *legato*, accompanied by *staccato* chords and single notes for the left hand. The piece is termed a "polka caprice," but it lacks to a great extent the emphasised third quaver so characteristic of the dance itself. No. 5, in G minor, has an interesting thoroughly mazurka-like subject, relieved by episodes in the tonic major of bold and of tranquil character. No. 6, in A flat major, is a gem. It is simple in structure, but the valse sublimated, so to speak. This is much the easiest setting of the series, and might be played by many to whom the other pieces would present too great difficulty, though none of them are very taxing in their demands. They require mind in their exponent rather than highly-developed digital dexterity.

Schumann-Album for the Young (Album für die Jugend), with annotations. Revised and Fingered by Professor TH. KULLAK. London: Augener & Co.

NO brighter or more taking book for young players has ever been published than this "Christmas Album," with its titled pieces, the leading idea of the several numbers being conveyed in the names affixed to them by the composer's hand. Veritable "songs without words" in miniature, they are made more attractive to juvenile players by the fanciful inscriptions which connect them in the mind with some definite idea; and no house where there is a pianoforte ought to be without a copy. The annotations of Professor Kullak include hints as to the mode of performance supplied in English and German; but to avoid misapprehension it may be well to add, that while the music has thus been "edited," it has not been tinkered, and we simply have Schumann's text with a few aids to its more correct performance which cannot fail to be valuable.

Valse-Caprice, pour Piano. Par JOSEF TROUSSELLE. Op. 10. Stanley Lucas, Weber and Co.

A BRIGHT little piece, of very moderate difficulty, in D flat major, in which are some effective modulations, and also considerable melodic effect, without the entire upper half of the keyboard having to be brought into requisition to obtain it.

Endymion. Menuet classique pour piano, par ALEX. S. BEAUMONT. London: Augener and Co.

IN this composition Mr. Beaumont has shown himself to be a careful student of good models with very successful result. The menuet, which is cast in thoroughly orthodox form, opens with a grave but energetic strain of eight bars in F minor, which deftly leads into its own repetition, and concludes in the relative major. A strain of eight bars in the new key exhibits a vein of more impassioned melody; this is followed by another eight bars, partly consisting of some interesting imitations of the melody of the second strain and of an effective preparation for the re-entry of the first strain, which reappears with increased energy, and, after a repeat, brings this portion of the work to a conclusion by a spirited coda of four bars. The trio, in F major, contains some pleasing tranquil *cantando* passages, relieved by others of more vigorous character, and admits of an expressive rendering; the re-entry of the menuet is managed in a particularly happy manner.

Gradus ad Parnassum. By MUZIO CLEMENTI. *A Selection of Studies revised and fingered, with marks of expression and directions as to the proper mode of practising them.* By CARL TAUSIG. *With a Preface* by C. F. WEITZMANN. London: Augener and Co.

ONE of the latest works of Herr Carl Tausig was the editing of this selection from Clementi's once-celebrated Gradus, and a more useful contribution in aid of the pianoforte student could scarcely have been made. The original work, despite its high value, had its practical excellence somewhat marred by the needlessly large number of studies it contained, by the frequent repetition of passages almost identical in character, and by certain mannerisms, both of form and execution, which are unsuited to the present time. This redundancy of matter has been wisely rejected, and Herr Tausig has chosen twenty-nine studies from the Gradus which are of the most practical and improving character, and intended to overcome the greatest variety of difficulties. An attempt has been made to arrange the studies progressively, and the arrangement for the bulk of students would probably work well, though there must always be exceptional cases in which any formal order will need to be departed from by an intelligent teacher. Clementi's fingering has, in general, been retained; where alterations have been made they occur in those instances in which this branch of pianoforte technique has made an advance since the author's day, or where the fingering now adopted is calculated to strengthen the naturally weak fingers, &c. Some of the studies have two or three different fingerings suggested for particular passages, from the simplest to a purposely selected difficult mode. The "Gradus ad Parnassum" in its new form is worthy of a very important place in the student's curriculum. "The pupil," says Herr Weitzmann, "who has so thoroughly studied the exercises of the 'Gradus ad Parnassum' that he can play them with certainty and ease, will have attained the requisite facility for executing the pianoforte works of every master from C. P. E. Bach to Beethoven, and at the same time will not be brought to a stop by any further difficulties which he may find in them." Herr Tausig himself made use of these studies before all others in the school for the higher development of pianoforte playing, of which he was the head, as well as for his own practice. In his opinion Clementi and Chopin alone have provided such studies of this kind as perfectly fulfil their intention. "By means of these studies Clementi has made known and accessible

to every student the entire pianoforte literature from S. Bach, who doubtless requires peculiar practice, to Beethoven, just as Chopin has also done from the latter to Liszt, in whose compositions musical art has attained to a dazzling height. The present edition is clearly printed with English fingering and with a translation of Herr Tausig's remarks on the mode of practising the studies, and may be procured in three separate books or in one volume.

The Village Fair. An Alpine Idyll. Cantata for female voices. Words by JETTY VOGEL. Music by W. H. LONGHURST, Mus. Doc. Cantuar. London: Novello, Ewer and Co.

THE more general adoption during the last few years of choral classes in connection with schools and colleges has given a considerable impetus to the publication of pieces, of greater or less length, for male or female voices respectively, ranging from the simple part-song to the dramatic cantata. The "Village Fair" is a welcome addition to our musical literature of this class for female voices, and is adapted for use either at the choral concert or in the more unpretending arena of the drawing-room. The scene is Switzerland, and the theme is a simple one. Suzanne and her daughter Aline, compelled by poverty, come from their mountain home to the village fair in order to sell Charmante, their favourite and last remaining cow. Out of harmony with the mirthful scene, they are received somewhat derisively by the village girls, led by Lisette. At the last moment Conrad, a son of Suzanne, who was supposed to have died in the Indies, arrives on the spot—

> "He died not in the Indies,
> As falsely we were told;
> But he has come to share with us
> His silver and his gold"—

and everybody is happy ever after. The cantata opens with an instrumental introduction of sixty-two bars in E flat major, 6/8 time, having a pretty and somewhat pastoral leading theme, but falling off in vigour and interest before the close. This is followed by a chorus in the major, 6/8 time, "The bells they are ringing, the maidens are singing," well written and very melodious, although the composer may probably be more indebted to Meyerbeer than he is aware of for the gist of his opening subject. A pleasing trio follows, "How dear is the land for which heroes have bled," and this is succeeded by a simple but very beautiful unaccompanied part-song, "Dearer is the shed to which his soul conforms," the words being selected from Goldsmith's "Traveller." A duet for Aline and Suzanne, "Ah! do not weep," is thoroughly well-written and melodious, and deserves remark for some thoughtful and skilful modulations. Lisette's song, with its interpolated chorus, "Welcome, Aline," is piquant; and the recurring chorus, "Buy a fairing," is suitably bustling and bright. A contralto song for Suzanne, "Where the mighty glacier curveth," with a harmonium accompaniment *ad lib.*, is an expressive bit of andante writing, with some good accompanimental effects. An air in A minor for Aline is followed by a repetition of the former chorus with slightly varied words, and this in turn gives place to the song of return for Aline, "Come o'er the mountain range," which is very taking in style. A commonplace number for Lisette, "Aline, see this chain of gold," has a more characteristic second movement, introducing two or three passages of considerable character, and some laughter phrases for chorus. The next number, a solo for Suzanne, "Know'st thou not what my daughter this gentle deed hath done?" leading into a duet for Aline and Suzanne, and afterwards, by the addition of Lisette, to a trio, is simply written in the vocal parts, and has some very effective figures of accompaniment. The final chorus, "Joy to the Wanderer," is broadly and simply written, and brings the cantata worthily to a joyous termination. The composer has succeeded in producing a very singable and pleasing cantata of a simple character, and one that is well within the scope of any average body of female part-singers with two or three soloists among them.

A Complete Set of Offertory Sentences, some of which may be used as Short Anthems. Composed by T. E. SPINNEY. London: Ewald and Co.

COMPOSERS of offertory sentences fail oftentimes through endeavouring to introduce striking modulations for the sake of doing something new, or through aiming at a dramatic treatment in place of a meditative one, for surely meditation by the congregation on the portions of sacred text recited or sung is what the Church would encourage. Where Mr. Spinney keeps this fact in view his work is successful, as in Nos. 1, 2, 3, 4, and some others; but occasionally he aims at too much, and the result is a comparatively ineffective setting. A few clerical errors require correction in future editions. These settings are worthy the attention of directors of our parish choirs.

Le Chant d'Anne Boleyn. Mélodie. Paroles et Musique de LEON DE GARDEN. London: Augener and Co.

THE interest of this song lies chiefly in the subject chosen for illustration. It is somewhat dramatically treated, and would have appealed to a larger audience had the words been in French and English, instead of in French only.

Our Favourite Tunes (Unsere Lieblings-Melodieen). A Collection of Melodies, Ancient and Modern. Arranged for Violin and Pianoforte. By CORNELIUS GURLITT. London: Augener and Co.

THESE melodies, some of which are but of twelve bars length, while others extend over two pages, are culled from various sources, and include such national airs as "God save the Queen," "The British Grenadiers," "John Anderson my Jo," "The Last Rose of Summer," "Du, du liegst mir am Herzen," "Schöne Minka," with excerpts from *Oberon*, *Figaro*, *L'Elisire d'Amore*, *Freischütz*, &c., and from classical chamber music. The arrangements are generally good, the pianoforte occasionally rendering the melody, while the violin has an *obbligato* accompaniment. The German fingering is adopted. The get-up of the book is extremely good, and it would make an acceptable present to a young student of the violin.

The Kingdom of Music. Portraits of Musicians and Artists. London: Augener and Co.

IF we were inclined to take any exception to this interesting and welcome volume, it would be to its second title, for it seems to us that the term "musical artists" or "artist musicians," would more accurately describe the men and women whose faces are so admirably brought before us. In other words, we should be disposed to treat the words musicians and artists as equivalent, if not absolutely convertible terms. The book gives us a series of nine plates, each presenting between thirty and forty pictures of the vignette type of great composers and executants. Among the ancients the series commences with Palestrina, while of the moderns it is sufficiently recent to give us the operatic singers who are still appearing at Covent Garden and Her Majesty's Theatre. As far as the living are concerned, the likenesses are uniformly good; and as to the dead, we have, after comparing them with a collection of portraits which is on the whole fairly trustworthy, little hesitation in describing the likenesses as being for the most part authentic. The English amateur may perhaps desiderate a larger infusion of his own countrymen and countrywomen, but this may possibly be supplied in a succeeding edition, of what cannot fail to become one of the most popular drawing-room books of the day. It may be worth while to suggest to the publishers, that if they could issue the entire collection on a single sheet adapted for framing, after the fashion of the far smaller collection of pictures grouped by Mr. Towers of Alderley Edge some years ago, it would be appreciated on many a wall.

ORGAN MUSIC

English Organ Music. No. 6, Vol. II. Published under the direction of the Editor of the *Musical Standard*. London: W. Reeves.

THERE are only three pieces in the present issue of this serial, two of which, by Messrs. Turner and Lott, are of considerable length, though it is apparent that each composer has been working on the early-recognised patterns supplied by now and

old masters, viz., Guilmant and Bach. Mr. Turner, who appends Corp. Christi Coll., Cambridge, to his name, is most successful in the trio of his "Grand Chœur; Minuetto"—a polyglot title. The chief theme, in E minor, is heavily filled-in with chords for both hands, and is remarkable as being destitute of any modulation throughout its forty-eight bars. It advances every fourth measure from the tonic harmony to the tonic again, and as regularly retires to achieve the same barren result. This can hardly be termed a useful "exercise," even from a 'Varsity standard, and is apt to remind people of the newly-fledged M.P., who addressed the Speaker of the House three times in succession with the words "Sir, I conceive!" finally sinking into a chair without conceiving anything. Mr. Turner uses his pedals well, and appears much prepossessed with the bass-note above "middle C." An immense gain would have resulted had the composer thrown the *da capo* boldly into E major, at the sixteenth bar from the end of the trio in G. Mr. E. M. Lott, an organist of recognised ability and experience, furnishes a Toccata and Fugue in C minor after an olden form; but to handle the organ well, and, on the other hand, be imbued with the divine afflatus, are widely separated gifts. The Toccata, though evincing much merit, receives too sparse a development to give it importance, and the fugue, on a subject *alla capella*, creeps too timidly within the key chosen to excite the interest of the grand compositions by the old high priests of a past age. The last piece in the number, a "Postlude," by E. W. Healey, Mus. Bac., Oxon., should have been named a "Fugato in A flat major." The notation is that of the vocal music of Palestrina's time. Neither the passage of notes chosen to be operated upon as a "subject," nor the details of treatment offer points of interest to either player or listener.

Offertoire for the Organ, being No. 2 of Twelve Original Compositions by HUMPHREY J. STARK, Mus. Bac. Oxon., Registrar of Trinity College, London. London: W. Reeves.

IT can hardly be a healthy sign when modern organ composers—like certain dramatists of the day—"borrow from the French," to put it in as delicate a guise as possible. Hence we are now inundated with English offertoires, communions, grand chœurs, elevations, and what not, which are doubtless thought much superior to the original article itself. However, "imitations," whether ecclesiastical, dramatic, or musical, should neither be commended or encouraged. Mr. Stark's offertoire in E flat is, we are sorry to say, an unsatisfactory movement in the style of a mazurka, which he has brought into church, and blessed with much padding in the shape of filled-up chords in order to be deemed suitable for "voluntary" use, or the reverse, on that ill-fated machine, the parish organ. The best advice to be offered Mr. Stark is to set the piece for the pianoforte, for which instrument it is much more suited than any species of organ. Under the proper title suggested above, it may find favour as an easy "teaching" piece, as the phrase goes amongst music masters in town and country.

The Organist's Quarterly Journal of Original Compositions. Edited by Dr. SPARK. Part 50, April, 1881. London: Novello and Co.

THE fiftieth Part of Dr. Spark's organ journal is occupied by short movements by Messrs. Smieton, Gardner, Hepworth, Creser, Bryant, and Brooksbank, most of which, being destitute of imaginative or creative power of any kind, need not be dwelt upon. Mention may be made as regards the only piece of any length in the number, viz., a Prelude and Fugue in C minor by W. Creser, Mus. Doc., Oxon.—the newly-appointed organist of Leeds parish church. It will be seen, on glancing at the two pages of the Prelude, that it is not in any sense a "Prelude," being merely an introduction of a rambling character, ending, as is customary, on the dominant chord. The fugue subject, a passage of Brobdingnagian length, occupies no less than seven closely packed bars, the semiquaver groups in which have been coolly transplanted from Bach's well-known fugue for the organ in D major! The conduct of this subject is in accordance with no digest of the art of fugue hitherto revealed to University doctors or European professors of any grade. After the prolonged subject has received two or three "answers," the business comes to a complete standstill; a bunch of crotchets, in chords and unison, appears to drop from the clouds—"here stands a post," in a musical sense—after which a feeble essay is made to start the theme in E flat, actually to be answered in E flat again! For at least one-third of the fugue all attempt at part writing appears to have been given up as a bad job, while (though specially feasible) neither a dominant or a tonic "pedal-point" finds a place in a composition which cannot be said to reflect any particular credit upon its author or upon the work of which it forms a part. While always ready to proclaim and encourage native talent wherever found, we shall, in the interests of art, never hesitate to express our regret that music such as this should be brought forward in a publication avowedly issued as a representative work for the use of English and foreign organists.

Handel Album. Containing Extracts from Instrumental Music by Handel, now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book X. London: Augener and Co.

THE present issue of this valuable work contains a gavotte from the opera *Amadigi*, in which the organist will find some passages for his solo reeds alternating with *tutti* phrases for great organ; the final chorus from the same opera; a delightful courante from Suite de Pièces in G major, with solos for clarinet, diapason, and oboe (oboe orchestral, we should say, where it exists); fugue in A minor from the six organ fugues; and the overture to "Solomon." It is needless to say that the work is well laid out for the instrument where Mr. Best is concerned. In one or two passages, however, on the manual staves the notation might have been so arranged as to show more clearly, and at a glance, which hand should play them.

MINOR ITEMS.

Voice Part to the School of Part-Singing. By J. CONCONE. (London: Augener & Co.) This little work is in three parts, the first consisting of easy exercises in two, but occasionally in three, parts, on the major and minor tonic triad, the triad of the dominant, the scale, &c.; the second of *solfeggi* of progressive difficulty, for two voices; and the third of six duets without words. The educational value of the work is undoubted, and the author very wisely commences with exercises upon the tonic triad, instead of upon the major scale. This is borrowing a useful leaf from the tonic sol-fa practice.—*My All upon Earth* (Mein Alles auf Erden). Song. *Sabbath Bells.* Vocal Duet. By FRANZ ABT. (London: Augener & Co.) "My All upon Earth," is a good tenor song of impassioned character, with very frequent, and always effective, modulations. "Sabbath Bells," an easy tuneful duet in A flat for equal voices, diatonic in style, and suited for the family circle rather than for public use. The bare perfect fourths, in bars two and three of the voice part, produce an effect more peculiar than pleasing.—*Gavotte du Duc de Richelieu.* By MAURICE LEE. (London: Augener & Co.) This arrangement is for flute and pianoforte, though the title-page says pianoforte and flute, which is a very different matter. However, the pianoforte part, though necessarily subordinate, is not open to the charge of baldness, so common in these arrangements. The gavotte has some piquancy and freshness in its leading theme, with which the tenderness of the sub-dominant subject contrasts well.—*Allemande, Fadas, Menuet, Scherzo, Canzonetta, Deux Valses pour Piano.* Par CHARLES WEHLE. (London: Forsyth Brothers.) These pieces, in five separate issues, are well got up by the publishers, and edited and fingered with great care and judgment by Mr. Charles Hallé. The first is a *morceau de salon* in D flat major, with a rich vein of melody compounded of arpeggio and scales, diatonic and chromatic. A well-managed change in A major introduces a fresh subject in slightly staccato chords, followed by some sweeping arpeggios *una corda*. Why the

piece should have been called an Allemande, we know not, as it is in $\frac{3}{4}$, and not double, time. *Jadis* is a graceful minuet, in B flat major, its leading subject being led off by the right hand in sixths. The trio in the dominant, with an episodic passage in A major, has a more spirited theme in dotted minims, relieved by chromatic quaver passages. The *Scherzo* is almost weird in the sportiveness of its opening phrases, and a careful rendering is required where the three crotchets for the right hand are to be played against quavers grouped as for $\frac{6}{8}$ time for the left. The trio in A flat is of tranquil character, and helps greatly to enforce the effect of the repetition of the *scherzo* proper. *Canzonetta* is a pleasing melody in E minor, richly harmonised, with an interpolation of graceful character in the tonic major. Of the two valses, the first will be preferred by most players. Both, however, possess elements of originality; instead of the well worn figures and phrases that do duty in so many *valses de salon*, and admit of—indeed demand—a musicianly rendering. All the pieces exhibit, more or less, a freshness and spontaneity of thought, with considerable harmonic resource on the part of their composer.—*Chanson de la Sirène.* Romance pour piano. Par E. L. HIME. (London: Forsyth Brothers.) A tender melody in C major, $\frac{6}{8}$ time, with somewhat of the swing-song rhythm, and with an accompaniment mostly in chords of two notes for left hand, but with one or two modulations rather too sudden or too violent to be altogether pleasing. Some semiquaver and demisemiquaver passages introduced lie well for the hand and are carefully fingered, so that the piece will be useful for teaching purposes, for which it is probably designed.—*Gavotte and Trio for the Pianoforte.* By LEYLAND LEIGH. (London: Forsyth Brothers.) In this piece is embodied much of the frolicsome spirit of the old dance, but the composer appears at times to waver between a treatment imitative of old models and modern harmonies. The trio, in the subdominant, is of smoothly flowing character, but in bars 61 and 62 an objectionable progression, which produces in addition the effect of a harsh false relation, might well be removed.—*Three Musical Sketches* (second set); Anxiety, Tranquillity, Repose. For the pianoforte. By T. E. STINNEY. (London: Ashdown and Parry.) Regarded simply as mental pictures typified by musical characters, Nos. 1 and 2 are the most successful; but viewing them apart from their descriptive titles, they all give evidence of considerable thought, not unaccompanied with skill in giving expression to it on the part of their composer, who would be able to hold his own in a more important field.

RECEIVED FOR REVIEW

FROM R. ANDREWS, Manchester: (*R. Andrews*), "Masonic Songs," No. 1; "Thanksgiving Anthem."—DAVID BOGUE: (*F. M. Jackson*), "Wagner's Lohengrin, Musically and Pictorially Illustrated."—BREWER & CO.: (*St. Elliot*), "Jack's Pride," Song.—BURNS & OATES: (*J. C. Walker*), Daily Practice for the Voice.—CHAPMAN & HALL: (*De Garden*), "A State Crime and Secret."—LAMBORN COCK: (*Sir Henry R. Bishop*), "Nature's Holiday," Trio; (*Cl. H. Coudery*), "Minuet and Trio;" (*Haydn*), Fragments, Arranged, No. 3; (*W. S. Hoyle*), "I asked my Heart," Song; (*Florence May*), Six Songs, No. 3; (*Walter Maynard*), "Comfort Bay," "The Bo'sun's Song;" "The Golden Maid," Song; "Love described," Song; (*Sainton Dolby*), "A Charade," Song for Treble Voices; (*Sir George T. Smart*), "The Butterfly's Ball," for three Treble Voices; (*Elsa von Waldeck*), "The Gentle Star," Song; "Oh! Thou art like a flower," Song.—ROBERT COCKS & CO.: (*Chas. Swain*), "The Cypriote," Polka; "L'Adieu," Rhapsody.—J. B. CRAMER & CO.: (*Louisa Dickes*), "New Year's Wishes," Song; (*Ruloff*), "Fugue en Salon," Caprice brillant.—DUNCAN DAVISON & CO.: (*Fr. Penna*), "Happy Dreams," Cradle Song.—ENOCH & SONS: "Good Night," Song.—EWALD & CO.: (*E. A. Sydenham*), Two Sketches, Nos. 1 and 2.—C. JEFFERYS: (*John Jeffery*), "Nellie," Song.—JOHN KING: (*George H. L. Edwards*), "I'll think of thee when away," Song.—C. LONSDALE: (*Mrs. Cataker*), "Autumn Thoughts," Song.—STANLEY LUCAS, WEBER & CO.: (*A. Blume*), "Verona," Song; (*Eaton Faning*), "Somehow," Ballad; "The Afterglow," Song; "The Last Love," Song; (*Ernest Ford*), "Good Night," Song; (*Myles B. Foster*), "The Gentle Breeze," Song; "The Mother's Grave," Song; "Gone for Aye," Song; (*J. P. Goldberg*), "Sympathy," Song; (*G. Hine*), "Nursery Rhymes;" (*Arthur H. Jackson*), "Danses Grotesques," No. 1; (*Stephen B. Kemp*), Scherzo; "Were I to choose the Fairest Flower," Song; (*E. M. Lawrence*), "Do I love Thee?" Ballad; "Evensong," Op. 15; "In Manus tuas, Domine," Sacred Song; "My little Doll," Song; "Rest, my loved one, Rest," Slumber Song; "Romance" in E, Op. 16; "Singing in the Rain," Song; (*Arthur Sullivan*), Ouverture di Ballo, for Pianoforte Duet; (*T. A. Wallworth*), "The Little Worker," Ballad; (*Fr. Westlake*), "Hearts good and true," Song; "It was a Thorn," Song.—METHVEN, SIMPSON & CO.: (*Greg Lonasil*), "Lullaby."—NEUMEYER & CO.: (*V. M. Otto Denk*), Two Nocturnes, Op. 2, Nos. 1, 2; (*H. Hofmann*), Two Quartets, Op. 53, Nos. 1, 2; (*G. Lange*), "Separation."—NOVELLO, EWER, & CO.: (*F. Abt*), "The Wishing Stone," Cantata; "Only to Love Thee," Song; (*Eaton Faning*), "There is dew on the Flow'ret," Part Song; (*W. Hutt*), "The Communion Service;" Novello's Part Song Book, Nos. 458 to 464; (*A. Page*), "Benedicite;" (*C. Reinecke*), "Ten Trios," for Female Voices, Op. 156; (*James Shaw*), "A Wet Sheet and a Flowing Sea," Song.—W. REEVES: (*Kate Paige*), "Exercises on General Elementary Music."—WEEKES & CO.: (*J. Arscott*), "Love and Beauty," Song; (*Fr. Scarsbrook*), "Piquant," Caprice à la Schottische.—JOSEPH WILLIAMS: (*Greg Lonasil*), "She is a Woman in Love," Baritone Song.

Concerts.

CRYSTAL PALACE CONCERTS

AT the Sydenham concert room the additional concerts were brought to a close on the 4th of June by the production of Rubinstein's sacred drama, *The Tower of Babel*, a work eminently characteristic of the composer in his more impulsive and uncontrolled manner. An execrable translation of the poem did not improve the conditions under which the work was introduced, which included in the first place its presentation after a "first part" already long enough for a single concert, and in the second the rendering of the choral numbers by singers who, despite the vigorous singing and personal efforts of Mr. Manns to keep them together, gave anything but a satisfactory performance. Of the music it may be said that undue elaboration, and an absence of relieving melody to atone for the more startling effects of the storm scene and the picture of the strife of tongues, will make the drama ungrateful except to enthusiasts, and it cannot be expected to gain a frequent hearing. The composer conducted, and his audience included Herr von Bülow, Herr Henschel, Mr. Randegger, Dr. Stainer, Dr. Bridge, and other celebrities.

THE RICHTER CONCERTS.

Herr Richter's concerts, which, as far as the number of the audiences is concerned, have unfortunately not received the encouragement they richly merited, have served to introduce to a London audience Mr. Villiers Stanford's 46th *Psalm*, originally composed for and performed by the Cambridge University Musical Society. It is surely a reflection on English societies and concert-givers that the work of a native writer which has sufficient merit to secure a hearing from a German master should have been on the shelf for more than five years. A genial and welcome novelty at the same concert was Haydn's Symphony in A, No. 30, an illustration of the truth that "little and good" is a virtue in music as in other things, the whole work occupying considerably less than half an hour in performance. At the sixth of these admirable concerts on June 2nd several works already known but never better played were included in the scheme, and among them Mozart's Symphony in D, the overture to *Les Francs Juges*, and Brahms' Symphony No. 1 in C minor. At the seventh concert on the 13th Raff was to have been represented by his symphony "Im Walde," but for this was substituted Beethoven

in A. A feature of the concert which called forth considerable animadversion was a performance of Weber's "Concertstück" by Mr. G. F. Hatton with additions and variations which even those who are far from being purists could only condemn. At the eighth concert on the 20th, a performance seldom equalled of Beethoven's overture to *Coriolan* was alone sufficient to make the fame of Herr Richter's orchestra, if it had not already won its laurels, and an equally noble rendering of the "Eroica," followed in the second part. Wagner selections completed the programme. At the ninth concert on the 23rd Beethoven's Mass in D was given, and was down for repetition on Monday last. Concerts such as these given with a purpose, and that purpose grandly carried out, have put musical London under an obligation to Herr Richter which it will be difficult to discharge. Our provincial readers will be glad to learn that the eminent conductor intends to visit some of the chief English towns in October and November with his orchestra.

MR. GANZ'S ORCHESTRAL CONCERTS.

The last Saturday in May gave yet another performance of the "Romeo and Juliet" Symphony of Berlioz, at St. James's Hall, under the beat of Mr. Ganz, whose reading of the work differed from that of the Philharmonic Society by the omission of the last movement, a course sanctioned by the composer when he conducted the symphony on its introduction in London in 1852. Herr Loewenberg, an artist new to London, and a pupil of Herr Rubinstein, played his master's fourth concerto, and Liszt's "Ruins of Athens" fantasia in a style which proclaimed him at once a worthy disciple of the great pianist.

PIANOFORTE RECITALS.

Herr Rubinstein's pianoforte recitals have been attended by enormous audiences, from whom his vigour, his marvellous contrasts, his feats of memory, and his *tours de force* generally, call forth expressions of wonder which can only find adequate outlet in Dominie Sampson's expletive "prodigious." His programmes have been marked by his usual catholicity, and by that unerring good taste which enables him to present variety without including any work of an inferior order. The divergences of his readings from the actual notes of the composers, whether accepted as an inevitable accident of a performance which is unique, or treated as that which cannot be lightly forgiven, are the only drawbacks to the enjoyment of the recitals.

Mme. Sophie Menter, who plays with the force of a Rubinstein, has since her appearance at the Crystal Palace been heard several times in London, and has given a recital in which she played Liszt's fantasia on *Les Huguenots*, a piece unworthy of a place in the programme of such a genuine artist. Her playing was listened to with evident admiration by quite a bevy of connoisseurs, including the majority of the eminent foreign musicians now in London.

Musical Notes.

M. GUILMANT'S organ concerts at the Trocadéro at Paris have attracted large audiences, and have included his own symphony for organ and orchestra.

THE recent visit of Liszt to Brussels was made the occasion of a genuine ovation to the great artist-composer, and a banquet attended by M. Gevaert and many eminent men was given in his honour.

ACCORDING to a weekly contemporary, Vieuxtemps "has modulated from the *miserere* of earth to the hosannas of heaven."

OUT of the seven competitors for the Grand Prix de Rome at Paris, five were admitted to the final trial, and all of these were pupils in the class of M. Massénet at the Conservatoire. The jury consists of MM. Ambroise Thomas, E. Reyer, Massénet, Saint-Saëns, members of the Institute, and MM. Duprato, Membrée, and Paladilhe.

M. GEVAERT, the head of the Conservatoire at Brussels, has been advanced by the King to the grade of Grand Officer of the Order of Leopold. M. Benoit, the head of the Academy at Anvers, has been named a Commander of the Order. M. Dupont, the Chevalier de Burbure, and M. Ed. Lassen, have been named Officers, and fourteen local and provincial musicians have been created Chevaliers.

IN the list of subventions to the Parisian theatres the Grand Opéra figures at £32,000.

THE arrangements for Mr. Carl Rosa's autumn season at Her Majesty's Theatre are, we are glad to learn, in a forward state.

MR. ORLANDO STEED has read before the College of Organists, with additions, the paper "On Beauty of Touch and Tone in relation to the Piano and Organ," which he originally read before the Musical Association.

A CORRESPONDENT in North Britain sends us an amusing illustration of what is termed "a new departure in musical criticism," as furnished in the *Glasgow Herald's* notice of a recent recital by Herr Rubinstein in that city, in which the critic includes no fewer than three items which the pianist never played, and makes an admirable confusion out of some of the others really performed, indulging all the time in the most magniloquent descriptive writing.

THE season of the Kingstown Philharmonic Society was brought to a successful close on the 10th June, when Romberg's *Lay of the Bell* and Gade's *Erl King's Daughter* were given under Dr. Jozé's direction.

A CORRESPONDENT of the *Schoolmaster* suggests a memorial over the grave of Mr. G. W. Martin. We learn from the letter that Mr. Martin was completely destitute at the time of his death, and that his maintenance in the hospital was generously paid for by a friend.

A NEW cantata by Mr. Edwin Such, Mus.Bac., Cantab., is to be produced under the composer's direction at the Royal Academy of Music Concert Room on the 6th instant. Herr J. Ludwig will lead the orchestra. The work is entitled *Narcissus and Echo*.

A NEW piece, *Cherry Ripe*, has been successfully produced at Mr. German Reed's. The music is by Mr. Hamilton Clarke, Mus. Bac., Oxon., some slight orchestral works from whose pen were heard, if we remember rightly, at the Crystal Palace a few years ago, and who has since officiated as conductor of a theatrical orchestra, first at the Opéra Comique in the *Sorcerer* days, and since under Mr. Irving's rule at the Lyceum.

DR. DAMROSCH, leader of the Oratorio Society and conductor of the chorus of 3,000 voices at the recent music festival, in the Seventh Regiment Armoury in New York city, has been presented by the choir with a valuable testimonial.

NOT only New York, but Cincinnati and Chicago, will have musical festivals in the spring of 1882, under the direction of Mr. Theodore Thomas.

THE circus in Argyll Street is being used for promenade concerts, conducted by Mr. Weist Hill.

HERR JOSEPH WIENIAWSKI is giving recitals in London, and his programme for the 27th ult. was announced to consist entirely of the works of Chopin.

OF the purely Russian opera *Il Demonio*, by Herr Rubinstein, just produced at Covent Garden, the superintendence of which was one of the reasons of the composer's visit to London, we must, owing to the pressure on our space, defer speaking.

MR. MEADOWS WHITE, Q.C., read a paper on the law of copyright relating to musical works at the last meeting of the Musical Association.

THE 1st of June witnessed the production at Colston Hall, Bristol, at Mr. Riseley's benefit concert, before an audience of [illegible],000 persons, of Mr. J. L. Roeckel's new dramatic cantata, "Mary Stuart," which was conducted by the composer. The soloists were Miss Anna Williams, Mme. Patey, Mr. Frank Boyle, and Mr. Frederic King, and the success of the performance was complete. Our local correspondent speaks in high terms of the music, and the "book" has received from Mr. Swinburne, on whose "Chastelard" it is fashioned, a very flattering commendation. The work will doubtless ere long be heard in London.

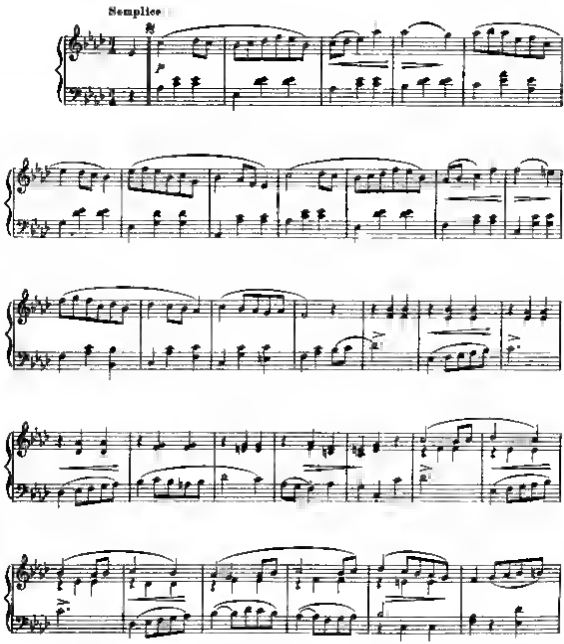
THE death is announced of Mr. J. H. Deane, well known as a church organist at Eastbourne and elsewhere.

MR. H. J. CANNON, B.A., Oxon., has been appointed Organist and Choirmaster of Tuam Cathedral.

VALSE FACILE

from

XAVER SCHARWENKA'S TANZ-CAPRICEN.



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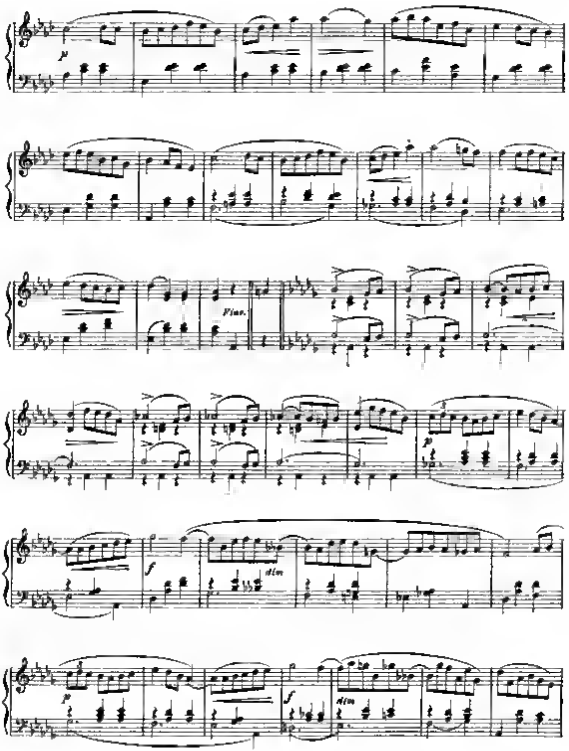
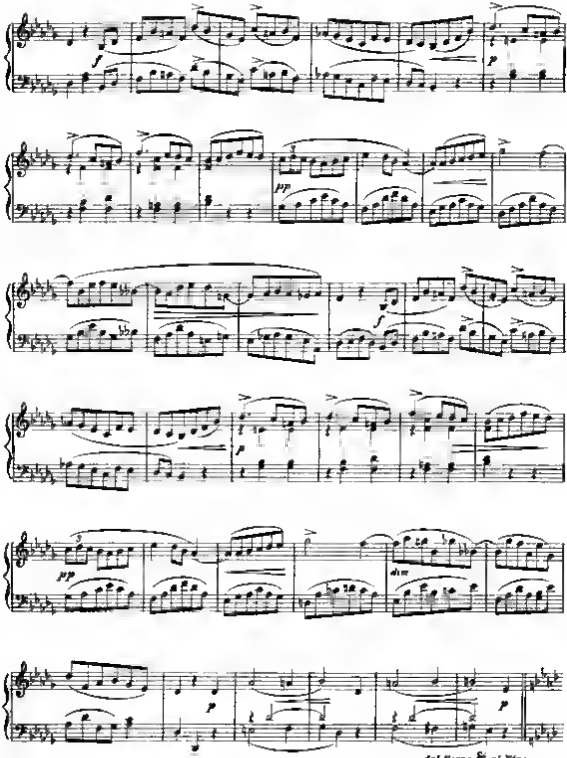




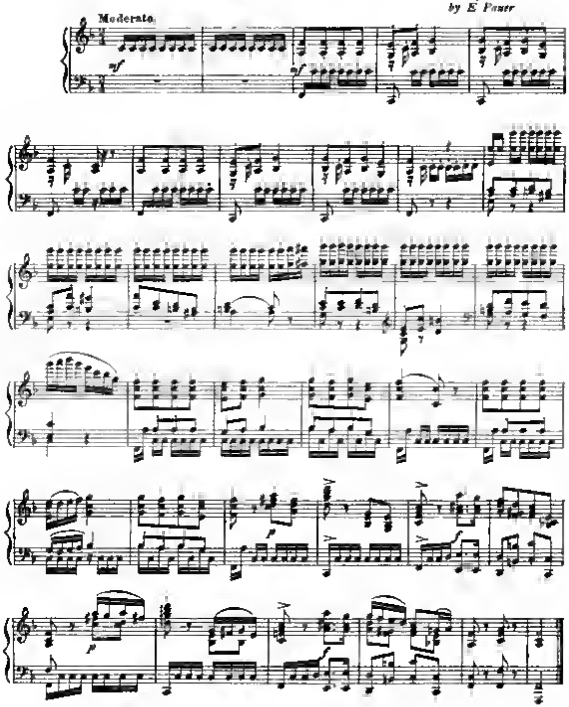
IN THE MILL

from

R. VOLKMANN'S "MUSICAL PICTURE BOOK"

for Pianoforte Duet.

Transcribed for Pianoforte Solo
by E. Pauer



The Monthly Musical Record.

AUGUST 1, 1881.

RETROSPECT OF THE MUSICAL EVENTS OF THE SEASON

At the close of a most remarkable musical season, a few words may not be out of place with regard to the novelties which have attracted most attention.

First, with respect to sacred music, because the highest effort of genius with which the world is acquainted lies in that category. We allude to the great Mass in D of Beethoven. This, alas! from its infrequent performance, must be still designated a novelty, for, to our great discredit as a musical nation, the work has been but seldom heard in England. For the recent opportunity of hearing it we are indebted to a German, Herr Richter, and to him our thanks are due for having made the work a special feature of his programme. Since the memorable performance of the Mass by the Sacred Harmonic Society, under Signor Costa's direction, no finer performance has taken place than that of Herr Richter, and it is with no little gratification that we see a further performance announced for the next season of his concerts in London.

Bach has proved imperishable at the hands of the Society bearing his name; and here, from the infrequency of its performance, it is impossible to designate the great Mass in B minor otherwise than as a novelty. Still, by iteration and reiteration these noble works will speedily become familiar to the public, and if with example precept be added, then we shall find the various schools of music established in and out of London occupying themselves in disseminating that knowledge which will quickly change darkness into light.

The Concert season has been unusually brilliant as regards the Pianoforte. The very mention of the names of that galaxy of talent which has visited us is proof sufficient. From Rubinstein and Madame Menter to the last distinguished *artiste* who has visited us, we have been made accustomed to such gigantic performances, not alone of power, but of charm, that for a time at least we sit with bated breath.

The Orchestral Concerts have been many, and some remarkable. One striking feature which claims notice is the popularity achieved by Berlioz. The constant repetition of *Faust* by M. Hallé's splendid orchestra, and the excellence of the vocal rendering, tended to establish the work as a general favourite with the public. The other noted works of Berlioz, his *Romeo and Juliet* and *Harold* symphonies played by Herr Ganz's orchestra, also by that of Herr Manns, all kept the neglected composer to the fore and fixed his popularity. Nor must the opportunities of hearing the latest French works afforded by M. Lamoureux be overlooked. These were full of interest, if not of the most elevated character.

The Operatic season, although distinguished by one or two novelties, has not greatly differed from the usual routine demanded. In no country but England could so much music of the highest order be heard in a like period of time, while, as regards the *artistes* who interpret the works, no such catalogue of names could ever be found as exists in the opera houses of London. Night after night are the splendid works of Mozart, Beethoven, Weber, Auber, Rossini, Meyerbeer, Gounod, and Verdi presented in as faultless a manner as circumstances will permit. If the greatest singers are found nightly interpreting the greatest efforts of the dramatic composers, it is not surprising that a public should be formed who, in spite of themselves, become hypercritical. Hence the difficulty of a manager in producing new works. In how many instances do we not know the composer lived before his time. Only one absolute novelty appeared this season, namely, *Il Demonio* by Anton Rubinstein. The work has so lately been subjected to severe criticism that it is perhaps too early to speak of its merits. One thing cannot be denied—its truthful colouring. It has the odour of the Orient in every movement, it is replete with power, and it is written in a spirit of fearless independence.

CRITICISM OF THE MONTH

Baron Bódog d'Orczy's new opera, *Il Rinnegato*, produced at Her Majesty's Theatre, in fulfilment of the promises of the programme, has furnished the critics with food for comment, but the general tenor of their remarks is decidedly unfavourable. The *Athenæum* traces throughout the opera the influence of Wagner upon its composer; in fact, it goes so far as to say that but for that influence it would never have been written. It proceeds:—

> "The result is an illustration of the failure which must accrue from the adoption of the system in its most uncompromising form by one not possessed of the peculiar genius necessary to bear its fetters with ease and grace. The increased attention to dramatic propriety and the effects gained by the moderate use of leading themes perceptible in several recent operas—of which *Aïda*, *Mefistofele* and *The Taming of the Shrew*, may be named as examples—show the beneficial working of the Wagnerian theories, and *Il Rinnegato* proves their power to cause mischief. Baron d'Orczy has successfully imitated the mannerisms of his model in his phraseology and in his orchestration, but the variety and the power of working to a brilliant climax are wholly wanting. The prevailing impression throughout the opera is that of unrest. This is so to an almost equal extent in the solo and concerted music. The principal character has scarcely an agreeable phrase throughout his arduous share of the work, and the sense of confusion is increased whenever the voices are used in masses. The *ensembles* are, indeed, uniformly unsatisfactory, from the composer's apparent inability to weave independent themes into one harmonious pattern. His accompaniments are a marvel of elaboration, and, it may be added, too frequently of chaotic discord. Another and most conspicuous fault in the work is the continuous shifting of the tonality. In this respect the Baron would have done well to have taken a further lesson from Wagner, who when it seems best to him remains for any number of bars in one key. But in *Il Rinnegato* the ear longs in vain for an eight-bar phrase of tonic and dominant harmony, and of course the incessant use of extraneous modulation causes the chorus to sing out of tune, more especially in those passages, which abound, where the voices ascend to their highest register."

The *Saturday Review* traces the Baron's comparative failure to the unsatisfactory nature of the *libretto* upon which he had to work.—

> "It seems to be the misfortune of modern composers that they cannot find *libretti* of dramatic interest to set their music to. Recently we had to deplore the absurdity of the text of *Il Demonio*, and we are sorry to say that that of *Il Rinnegato* is not much better. The hero is, perhaps, the greatest villain that ever stepped the operatic stage, and, to our mind, one of the most uninteresting of his class. He has scarcely a point to recommend him, and, indeed, exhibits more attributes of the brute than of the human being. The heroine is an insipid young female, who is betrothed to a nonentity, while Verböczy the Governor of Hungary, and others are not remarkable for anything they have to say or do. Irma, the mother of Il Rinnegato, is, perhaps, the most interesting character in the opera, and has some of the best music allotted to her. The plot is taken from a novel by Baron Kemény, and the original *libretto* was compiled by Farkas Deák, while the Italian version has been supplied by Signor Marchesi, and the English by Mr. Corder. It may be that, under these circumstances, the text has suffered considerably, but apart from this, we can hardly imagine that the subject could inspire a composer to undertake the task of setting it to music with any enthusiasm."

To admit that a bad *libretto* is an excuse for mediocre music would, however, be to condone a blunder which cannot be justified in such a fashion, for it is obvious that when a good book is not forthcoming the composer would act more wisely in imitating Mendelssohn's example in declining to write until a satisfactory subject is forthcoming, or in turning his energies in another direction. On the general effect of the work the *Saturday Review* speaks with some hesitation, and at least suspends a final judgment.—

> "It would hardly be fair on a first hearing to speak either in praise or condemnation of Baron Bódog d'Orczy's music to this libretto. The overture seems to us a musicianly piece of work, and some numbers, notably the scene between Barnabas and Irma beginning, 'Vieni, oh figlio,' in the first act, the temptation of Barnabas by the Turks, and Irma's soliloquy and subsequent scene with her son in the second act, were very fine. Baron d'Orczy has succeeded to some extent in reproducing some of Herr Wagner's mannerisms, though we cannot say that his work struck us as possessing any of the real spirit of the great German master. It is true that he employs the 'leit motif,' and his orchestration at times is as full and complicated as Herr Wagner's; but he admits elements into his work which Herr Wagner would not tolerate. As we said before, however, a second hearing is required before we can speak definitely upon the subject."

The repeated performances of Mme. Sophie Menter have given frequent opportunity for an assessment of her merits as an executant, and of her position in the ranks of European pianists. Of her title to a high place in the company there seems to be little question raised, and the *Athenæum* credits her with playing fewer wrong notes than any other great virtuoso, while it also notes the apparent ease with which she produces great effects.—

> "Few pianists of any [illegible] can draw a larger volume of tone from the instrument than she; but even in the loudest passages there is never any harshness or thumping the keys—she evidently has herself even more under control than the piano; and while there is not the slightest suspicion of coldness in her playing, she never allows the music to carry her away, as is not unfrequently the case with Herr Rubinstein."

As regards the subject-matter of Mme. Menter's programmes our contemporary has a word of criticism.—

> "We cannot but express our regret that so genuine an artist as Mme. Menter should bring forward such works as Tausig's distortion of Weber's *Invitation* and Liszt's brilliant but trashy fantasia on *Le Prophète*, though we admit that both were wonderfully played. The smaller pieces in the programme, by Handel, Rameau, Bach, Scarlatti, Schumann, Mendelssohn, and Rubinstein, were without exception charmingly rendered; but it may be suggested to the pianist that in future it would be better, in the case of transcriptions of songs (as in the present instance with the 'Frühlingsnacht' of Schumann and the 'Auf Flügeln des Gesanges' of Mendelssohn), to announce the name of the transcriber. It is probable that many of the audience were unaware that they were not listening to original pianoforte works of these two masters, but to arrangements by Liszt. It is to be hoped that the warmth of Mme. Menter's reception in London may induce her to repeat her visit. Pianists of her calibre are so rare that she may be sure of a hearty welcome on her return."

ROBERT SCHUMANN

BIOGRAPHICAL NOTICES BY J. STIELER.*

"BEFORE expressing an opinion of the works of a composer, I should like to know more of his training, of his early views, of his models, of his circumstances—in short, of the man both in his artistic and private character."

Such are words uttered by Schumann, and to no one are they more applicable than to himself, for his compositions are a mirror and reflection of his own nature, and of all the events and conditions of his life, almost more than those of any other musician.

Robert Schumann, born on the 18th of June, 1810, at Zwickau, in the Kingdom of Saxony, was the son of a publisher and bookseller, a worthy and excellent man, who by his own energy and industry had raised himself from comparative poverty to an influential position in his native town. Though anxious to devote himself to literary pursuits, he had been obliged to apply himself to commerce, and it was after many struggles and privations that he had at last succeeded in establishing a publishing firm of his own. He brought out a number of valuable works, among which is one entitled 'The Gallery of Celebrated Contemporaries,' a large illustrated collection, in the compilation of which Robert took an active part when he had hardly completed his fourteenth year.

The youngest of five children, Robert was a remarkably handsome and original boy, the favourite of his parents, relations, and friends alike, who indulged him in every possible way. Moreover, the talent for music he showed at an early age made him the constant object of admiration in a family decidedly unmusical, and hence he was petted and spoiled to an extent which undoubtedly had an injurious effect upon his disposition, and only fostered in him that obstinacy, extreme sensitiveness, and insatiable ambition which accompanied him through life, and not always to his advantage. In the military games at school Robert invariably took the lead, and his schoolfellows followed him the more readily because, though fond of being first and foremost, he was kind-hearted and liberal. In the work of school, on the other hand, Robert by no means distinguished himself before others, and it is probable that his mother's frequent remark, "That Robert was the one bright spot in her life," was prompted chiefly by a maternal tenderness for her favourite, unless indeed she even then perceived the divine flame of genius with which Nature had endowed him.

When he had reached his seventh year his parents wished him to be instructed in music, but the small town boasted not a single professional teacher. The only

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person able to instruct him in the rudiments of the pianoforte was Kuntsch, an old *savant* who, living apart from all society, cultivated music in his leisure hours. It may be guessed how little real sympathy there existed between this extremely pedantic master and the gifted, imaginative boy; but Schumann nevertheless always retained a grateful attachment for him, and on the occasion of Kuntsch's anniversary sent him a silver laurel wreath accompanied by a letter couched in the most kind and cordial terms.

An equally favourite occupation of our young friend consisted in devouring sensational stories. He even indulged in poetical attempts, and wrote sensational plays which, with the assistance of his father, his brothers, and schoolfellows, were performed in the family circle. Already his father entertained sanguine hopes that the inventive son would earn honour and fame in that literary career which had been denied to himself, when a most unexpected event decided the boy's future. It was in the summer of 1819, that Robert accompanied his father to Carlsbad, and there had an opportunity of hearing Moscheles, one of the most distinguished pianists of the day. Long afterwards, Schumann spoke with enthusiasm of the deep impression which Moscheles' novel and unexpected performance had made upon him, enhanced as it was by the halo which surrounded so famous an artist. In a letter to Moscheles, of the 20th November, 1851, who had dedicated a sonata to him, we find the following passage:—"When, thirty years ago, I heard you in Carlsbad, and, though a complete stranger to you, preserved as a sacred relic a concert programme which your hands had touched, how could I have dreamed that I should be thus honoured by so celebrated a master!"

Robert had now found his ideal, and on his return home devoted himself to the pianoforte with increased zeal. Although his work at the Lyceum, which he had recently entered, had a large claim upon his time, he remained faithful to his favourite study of music and literature, and devoted every leisure hour to it. It was but natural that, in accordance with his natural bent and talent, music should gradually gain the upper hand in his studies. Without any knowledge of thorough bass, he indulged in improvisation, and we are told that he possessed a singular gift for expressing on the piano the individual character of his different schoolfellows so accurately, that with laughter and astonishment they recognised their own portraits in the peculiarity of figure and rhythm he imparted to each of them. On the other hand, all former games and playfellows had lost their charm for him; he would only associate with those who shared his enthusiasm for music, and all the others were absolutely indifferent to him. It was about that time that, by a happy coincidence, he found in young Piltzing, the son of the bandmaster of a regiment recently transferred to Zwickau, a musical friend as enthusiastic as himself, to whom he became attached for the rest of his life.

Piltzing now shared Robert's instruction in music, and was a daily visitor in the family. The two friends went through the symphonies of Haydn, Mozart, and Beethoven together, and studied as many compositions for four hands as were within their reach. The arrival of a new grand piano from a celebrated factory in Vienna added to their delight and increased their zeal; and, thanks to a full score with parts which had been sent to the publishing office by mistake, they even succeeded in arranging private orchestral performances. All their youthful acquaintances were pressed into the service, and thus they managed to form a juvenile band, consisting of two violins, two flutes, one clarinet, and two horns. The other instruments, and particularly the bass parts, were substituted by Robert, who played them as well as he could on the pianoforte, and directed the whole with a fiery zeal peculiarly his own. Moreover, this experiment had afforded so much pleasure, not only to the audience, but to the performers, that a repetition was asked from all sides; and Robert's father, who, though himself without any knowledge of music, perceived and encouraged his son's musical abilities, ordered various easy orchestral compositions, providing, at the same time, the small band with music-stands and other accessories. The rehearsals, at which Robert's father was often the only listener, were generally concluded by a performance of the youthful conductor, whose talent for improvising never failed to make a deep impression on the members of the band. These harmless performances soon created a sensation in the little town, and Robert received numerous invitations from families and friends who were anxious to hear him play. He took an equally leading part in the musical evenings at the Lyceum, arranged by the pupils themselves, and not only played soli for pianoforte by Herz and Moscheles, and accompanied vocal pieces, but also, whenever an opportunity offered itself, acted the part of conductor.

These independent proceedings, however, by no means pleased his veteran master Kuntsch, who had not only from the first declined to take any part in these performances, but now stated his resolve not to give further instruction to Robert, seeing that "such instruction seemed not to be necessary." This decided Robert's father to take a step which he had contemplated for some time, namely, of confiding the thorough training of his son, as to whose abilities and future he was no longer in doubt, to the care of a first-rate musician. Although in doing so he encountered the most decided opposition on the part of his wife, who was, on principle, averse to making art a profession, he applied to Carl Maria von Weber, then resident in Dresden, to undertake the task, which the latter most willingly accepted. It is not known why this arrangement was not carried out; for unfortunately the letters, and many other interesting papers bearing on the subject, were accidentally destroyed after Weber's death. Robert therefore, to quote his own words, "received but the usual education at the Lyceum, assiduously pursuing at the same time his musical studies and doing original work to the best of his ability."

Without instruction and advice, at an age at which neither taste nor judgment is sufficiently formed, and endowed with an exuberant imagination, together with a goodly share of excusable self-conceit, he was now running a two-fold risk—that of falling into aberrations in his art, and that of becoming the victim of that vanity and premature adulation which have proved fatal to many a gifted young artist. Indeed, our youthful musician, in the midst of that admiration which he constantly elicited in his native town, had already arrived at the conclusion that further systematic training was unnecessary, an error which was as pardonable in his position as it was dangerous for its consequences.

Robert had hardly completed his fourteenth year when, without any apparent reason, his whole nature and disposition underwent a remarkable change. The mischievous boy, so fond of playing pranks and teasing his companions, now suddenly became silent and reserved; and so rose that tendency to dreaming which, though it imparts to so many of his works a charm peculiarly their own, was often hurtful to him in his intercourse with others. This extreme reserve, which he retained to his dying day, was felt even by his dearest and most immediate surroundings. "However much," writes one of his most intimate friends, who had known him in his youth, "one might have been

in his company, it would be impossible to say much of his inner life and disposition, for he never spoke quite openly and unreservedly, and never came really out of his shell."

The comparatively early death of Robert's father, on the 10th of August, 1826, unexpected as it was, though he had lingered for some time, wrought another most important change in the life of our artist. Stunned by the blow, he stood at the coffin of his beloved father, whose loss he could not realise. In spite of the indisputable proof which Robert gave of his genius, his mother could not reconcile herself to the idea of seeing him enter on a career apparently so uncertain as that of an artist, and in her maternal anxiety she considered it above all her duty to induce him to choose a remunerative profession, with certain prospects for the future. Robert was devotedly attached to his mother, and though with a heavy heart and tears in his eyes, he promised what she asked from him. Alas! he had promised more than he was able to perform.

Having successfully passed his examination at the Lyceum, he left his native town in company with his friend Rosen, in order to study law at the University of Leipzig. Before the beginning of the term the two friends made an excursion to Bayreuth, Nuremberg, and Munich, in which capital they called on Heinrich Heine, the celebrated poet, to whom they had a letter of introduction, but whose habitual witty sarcasm excited Schumann's admiration rather than his sympathy. The two friends parted in Munich, Rosen to go to Heidelberg, Schumann to enter on his studies at Leipzig.

His very first letter to Rosen manifests a deep disappointment. "Leipzig," he writes, "is a place where it is impossible to be in good spirits;" and in a subsequent letter he says: "I can fancy you sitting on the ruins of the fine old castle and revelling in the beauties of nature that lie before you, whilst I am standing on the ruins of my dreams and castles in the air, and with tears look at the gloomy sky of the present and future." The life of a student had no charms for him, nor did he find any pleasure in law, for to him it was "cold as ice." In all his letters to his friends and relations there is something more or less fantastic, whereas those to his guardian, to whom he had frequently to apply for money, are clear and concise. Both to him and to his mother he promised to work diligently at law, and, no doubt, he had every wish to do so; but do what he might, the science of law was not congenial to his tastes, and thus he lived on, discontented with himself, morose, and reserved, until musical intercourse tore him once more away from his seclusion. It was owing to the removal of Professor Carus to Leipzig, whither he had been called by the university, that Schumann found at last a hospitable house after his own heart. Mme. Carus had already excited his interest at Zwickau, where he had heard her sing at the house of her relations, and the professor, too, was a highly cultivated man of artistic mind. It was here that he met many distinguished men, and made the acquaintance of Heinrich Marschner, the well-known composer, and of Frederick Wieck, whose daughter Clara, then only nineteen years of age, was already an accomplished pianist. It was now his most ardent wish to be taught by the man who had wrought such wonders in a girl of tender age, and he was fortunate enough to gain his mother's consent. Though overwhelmed with work, Wieck undertook the task, and it was only now that Schumann for the first time acquired a correct method of playing the pianoforte. Conscious of the benefit he derived at the same time in "technique," he was a willing and intelligent pupil, though even the most urgent advice of his experienced and well-meaning master would not induce him to study the theory of music, for he maintained with characteristic obstinacy that an artist who is endowed with a correct musical ear can dispense with the science of harmony. How keenly did he feel this deficiency later on in his first compositions, how difficult was it to make up for what he had neglected!

The entire circle of his more intimate friends in Leipzig was composed of men who took an active interest in his musical efforts. He studied Schubert's compositions with truly passionate zeal, and the enthusiasm he felt and retained all his life for this "hero of song," as he called him, was soon shared by his companions. The news of Schubert's early death affected him so powerfully that he burst into tears and did not recover from the shock for a long time. His compositions of that time comprise eight Polonaises for four hands, variations on a theme by Prince Louis Ferdinand, and a quartet for pianoforte and string instruments.

It was at Easter, 1829, that, in pleasant company, Schumann left the ancient city of Leipzig for Heidelberg, where he was to continue his studies. Charmed with the beautiful scenery, and delighted to see his friend Rosen again, he soon installed himself there; and after securing a good pianoforte, he only required one thing to make him perfectly happy—more money. On his frequent excursions to the lovely surrounding country, Schumann never failed to take his mute key-board, on which, during the conversation in the coach, he practised finger exercises. But in Heidelberg, as in Leipzig, music formed the principal occupation of our law student. Even Thibaut, the most celebrated law professor of his day, failed to kindle in him any enthusiasm for so dry a science; and if he occasionally attended Thibaut's lectures, and often visited his family, it was chiefly because the professor himself was not only a great lover of music, but the author of a work on that art. Whenever his fellow-students discussed questions of law among themselves he generally replied, "Yes, that may all be very beautiful, but I don't understand it." In this way weeks and months passed without anything having been done for the real object of his residence at the university. At last his friends considered it their duty to press him to a decision, seeing that, if he proposed to make law his profession, it was high time to pursue his studies more earnestly, but that, if he was resolved to devote himself entirely to art, it was incumbent upon him to avow it openly, although it was evident that his private means were not such as to support him. Sensible though Schumann was to the justice of their argument, yet he could not bring himself to make up his mind, the less so as the thought of giving pain to his mother urged him to adhere to the promise he had made.

The scheme of an excursion to Northern Italy during the long vacation had already been discussed among his friends before they left Leipzig, and Schumann now applied to his guardian for his consent, asking at the same time for seventy ducats to defray his expenses. His guardian objected at first on the ground that this journey should properly be deferred until after completion of his course at the university; and it was only at the instance of Robert's mother that the guardian at last gave his consent. The enthusiastic letters and accounts from Venice and Milan show how intensely Schumann enjoyed the beauties of nature and the treasures of art Italy revealed to him.

No sooner had he returned to Heidelberg than he pursued his musical studies with more zeal and energy than ever. "Played a great deal on the piano to-day," and "practised seven hours on the piano this morning"—such are the almost daily entries in his diary. It is more particularly his marvellous power of improvising that his

Heidelberg friends of that time extolled. "Ideas seem to come to him in an inexhaustible flow," runs in the language of one of them. The musical families of Heidelberg soon vied with each other in inviting him to their houses, and the less he was pressed the more beautiful, the more spontaneous, the more inspired was his play, whilst, on the other hand, he would often meet the kindest request by an obstinate refusal. Being a member of the musical society "Museum," he was invited to play at one of its concerts, and so enthusiastic was the applause he earned that the societies of Mannheim, Mayence, Darmstadt, and other towns soon sent him pressing invitations. Not only did he summarily decline them, but avoided henceforth all larger entertainments, and only cultivated the society of his immediate surroundings. His appearance at the Museum in Heidelberg, brilliantly successful as it had been, was his first and, alas! his last.

The Easter vacations of 1830 were at hand, and with them the term fixed for Schumann's return to Leipzig, where he was to complete his studies and pass his examinations. The prospect of the examination was probably a sore trouble to our friend, and in order to gain time he begged his guardian to be allowed an additional term at Heidelberg, on the ground that he could do more and better work there than at Leipzig; but his guardian's consent, so far from taking our friend to his law books, only took him back to his pianoforte.

Schumann himself had no very distinct idea as to what would be the end of all this, when, even before the Easter vacations were over, the arrival in Frankfort of Paganini, the king of violinists, threw all lovers of music of the neighbourhood, Heidelberg included, into a wild state of excitement. Whoever could afford it hastened to Frankfort to witness Paganini's wonderful performances, and it need hardly be added that Schumann was not among the last who hurried thither.

Only those who have heard Paganini can form an idea of the overwhelming impression his performance produced on young and old, on high and low; what then must have been the effect on a nature so delicately pitched, so excitable, and so absorbed in music as that of Schumann? Nothing would now keep him back; the idea he had cherished for a long time had now ripened to maturity, and he was determined to devote himself only and entirely to music. Having conferred with his friends he now despatched a long loving letter to his mother, in which he opened his whole heart to her. "And now," he writes, "my dear mother, I have only one more request: do write yourself to Wieck and frankly ask his candid opinion of my musical abilities and the career I have chosen. By his verdict I will abide whatever it may be. This, my dear mother, is the most important letter I have ever written in my life; let me, therefore, beseech you to answer it soon, and above all not to be afraid." In an explanatory letter to Wieck, his mother expresses her consternation and concern at her son's resolve. "All now depends," she writes, "on your verdict—the peace of mind of a loving mother, the happiness of an inexperienced young man who only lives in higher spheres, and will not descend to matter-of-fact regions. I know that you love music; but let me beg of you to put aside your feelings and only to judge of his years, of his means, of the time he has lost, of his powers, and of his future. To you, the father of a family, the friend of my son, I appeal for your honest and candid opinion—what has Robert to fear? what has he to hope for?"

Entering into all the doubts and scruples of the anxious mother, Wieck stated his decided opinion that, considering the eminent talent of his former pupil, and his marked and persistent inclination, the profession of an artist was the only suitable one, and that an honourable and prosperous career was in store for him. Accordingly, both mother and guardian gave their consent, and the exultant letters which Robert despatched to Zwickau and Leipzig give ample proof of his delight and gratitude. Soon afterwards, his heart full of joyous hope, Robert arrived in Leipzig, and felt doubly happy in the consciousness of having found an abode in Wieck's own house, trusting that the immediate and constant intercourse with his master would enable him the more rapidly to attain his object of becoming a finished pianist.

But his feverish anxiety to make progress soon led him to think that Wieck's tuition, and the exercises it involved, did not advance him rapidly enough in "technique," and without communicating his design to any one, he adopted a method for playing exercises by which he hoped to acquire the greatest facility of execution within the shortest possible space of time. For this purpose he locked himself up; nor is it known to any one what this method was; and only from later and fragmentary remarks has it been concluded that it consisted in an appliance invented by himself, by means of which the middle finger of his right hand was raised and suspended, whilst the other fingers were being constantly practised, so as to make them as independent as possible. The result was unfortunately the exact opposite of what he expected. Owing to excessive tension, the muscle of the third finger had lost its flexibility, and the finger became inert. In the confident hope that medical assistance and rest would remedy the evil without delay, he submitted patiently and conscientiously to the doctor's orders, while he continued to practise the left hand indefatigably; but alas! a few weeks had hardly passed when not only the finger but the whole hand was paralysed, and more than a year elapsed before he could use it again, and then only for writing compositions.

He was now obliged to give up Wieck's tuition. Relinquishing all hope of ever becoming a virtuoso on the pianoforte, our sanguine young musician had no choice but to apply himself to those indispensable theoretical studies which he had so long despised. The first fruits of his labours in this field were twelve short pieces for the pianoforte, entitled "Papillons," which he dedicated to his three sisters-in-law. "I own," he writes to a friend, with reference to these compositions, "that we grievously err in hoping to acquire by obstinate and purely mechanical practice what the rest and leisure of riper years bring us naturally and in course of time. Often indeed have I had to check and correct myself in this respect, and a great deal that I formerly considered infallible have I subsequently thrown aside as obstructive and useless. It is only thorough and adequate training combined with talent that makes the true artist."

It was about the same time that Schumann first appeared in the capacity of an author, for which he was the more fitted, as a most impartial and unselfish appreciation of the works of his fellow artists was a fundamental trait in his nature, thoroughly refined and noble as it was, though by no means free from faults. In the present case, the object he had in view was to make a new star of novel and peculiar brilliancy known to the musical world. Frederic Chopin, then almost unknown and unnoticed, and contending against those difficulties which usually fall to the lot of beginners, had so excited Schumann's sympathy and interest by his "Fantasia on Don Juan," that he felt an irresistible desire to give vent to his enthusiasm, which accordingly gave rise to his first literary essay, spirited and poetical rather than critical, in the "Allgemeine Musik Zeitung."

Schumann's social intercourse in Leipzig at that time

was restricted to Wieck's family and to some friends of his own age. He always found particular pleasure in having Wieck's children in his room in the dusk of the evening and in relating ghost stories to them which he sometimes made more effective by appearing before them in white sheets, or in his fur dressing-gown turned inside out—an apparition which evidently pleased rather than frightened them, for they always looked upon their visits to Schumann as a great treat.

His compositions published in 1832 shew already a marked progress, though the deficiency in those studies which he had so tardily begun was still perceptible in his works, and to no one so painfully as to himself. His arrangement of the "Caprices de Paganini" for pianoforte, a work for which he had a great predilection, reveals the lasting impression which the incomparable violinist had made upon him.

It was late in the autumn of the same year that Schumann accompanied Wieck and his daughter Clara to Zwickau, where the latter proposed to give a concert. On this occasion the first part of a symphony by Schumann—a work which, be it added, he never completed—formed one of the numbers of the programme, and he witnessed its execution in his own eccentric way from a remote corner of the room, unobserved by anybody. He passed the following winter alternately at Zwickau and Schneeberg, a town in the Saxon mining districts, devoting his time entirely to the study of the old masters, and more particularly of John S. Bach.

Owing to his prolonged absence from Leipzig he had given up his lodging in Wieck's house, maintaining, however, the same friendly relations with his master's family, and on his return thither installed himself in a cheerful room on the fourth floor of a neighbouring house. It was here that he received the sad news of his sister-in-law's death, by which he was deeply affected; indeed the state of morbid nervous excitement into which it suddenly threw him gave rise to the gravest apprehensions. Painful restlessness and depression induced him to change his quarters, and to live for a time with one of his friends, for he was actually afraid of being left alone; nay, some casual remarks he made on the subject led his friends to believe that he had attempted to throw himself out of the window. Certain it is that his first care was to secure a lodging on a lower floor, and from that time to his dying day he had a positive horror of being in rooms high above ground. "Passed a most awful night," and again, "Suffered from agonising depression," such are entries in his diary on the 17th of October; this harassing condition of mind being followed by complete prostration, which lasted for several weeks and totally unfitted him for work.

The year 1834 is recorded by himself as one of the most memorable of his life, for it marks the foundation of a periodical to which for ten years he devoted a great part of his time and energy. The aim of this publication was to direct the attention of the musical world to the study of the old masters, and at the same time to make known the works and further the claims of young and rising artists. Schumann himself undertook the editorship, whilst several of his friends, Wieck among the number, promised contributions; and thus it was that on the 3rd April, 1834, there appeared the first number of "Die Neue Zeitschrift für Musik," whose fresh and vigorous tone at once created sensation, and enlisted the warm sympathies of the musical public. Schumann's own articles were distinguished less by critical clearness and power than by an exuberance of thought, by the deep and affectionate veneration he expressed for the elder masters, and by the kindness with which he judged living and striving artists. Meritorious though this undertaking was, it yet impaired necessarily not only Schumann's activity as a composer, but to some extent also his health, the more so as his ambition never seemed to find satisfaction. He was ever bent on calling into existence and bringing to the front some new work of unparalleled magnitude, some new school of music for which he thought he had a mission. This wearing effort at originality often prompted him in his works to give expression to unusual and eccentric rather than to simple and beautiful ideas, and the symbolic and mystic titles of many of his compositions afford ample proof of this tendency. "I have," he writes on one occasion, "really a gift for grasping unhappy ideas. It is an evil spirit that opposes itself to my happiness."

Two remarkable compositions, the "Études symphoniques" and the "Carnaval," date from that year, and it is of the latter of these that Schumann himself says, "it was written in a particularly solemn strain of mind and under very peculiar circumstances." In spite of a considerable measure of self-consciousness, the want of more universal recognition had a depressing effect upon him, and this we can glean from many of his letters. "However we may flatter ourselves and imagine," he says in one of them, "that we can do without such encouragement, I rather agree with the poet who says that the only two things a man can always swallow are air and admiration." It was therefore with peculiar satisfaction that he hailed the favourable and flattering articles of Moscheles and Liszt on his works.

The lively interest which Schumann had taken for years in the extraordinary talent of Clara Wieck, when she was yet a child, had grown into a deep-rooted attachment as she advanced in years. He asked her father's permission to marry her, and it was with surprise and disappointment that he received so unfavourable an answer. The most cogent among the many reasons which Wieck adduced was this, that the "young people" had not enough to live comfortably—a fact which even Robert could not deny. In order to remove this obstacle he resolved to leave Leipzig and to settle in Vienna, where he hoped to increase his income, and whither the office of his periodical was also to be transferred. Accordingly, he went to Vienna in 1838, with a view to making the necessary arrangements, which prolonged his stay for several months. In his letters to his friends and relations he speaks of his acquaintance with Pyrker, the well-known poet and patriarch, with Thalberg, the celebrated virtuoso, with Mozart's son, of his visit to the graves of Schubert and Beethoven, and of the musical treasures he found in the possession of Schubert's brother. But the real object of his journey remained unfulfilled, and after an absence of six months he returned to Leipzig with a feeling of disappointment, whilst Clara Wieck was earning a profusion of laurels in London and Paris.

But the year 1840 was destined at last to realise our friend's most ardent wishes, and it was in the month of September that, after having taken a doctor's degree at the University of Jena, and being elected member of several musical societies, the union between him and Clara Wieck was sealed in the village church of Schönefeld. Hitherto Schumann had confined himself almost exclusively to pianoforte compositions, but now he suddenly turned to vocal music, and an abundance of the most sublime songs blossomed forth in this first year of his happiness, which he himself terms "the year of song." On the other hand the circle of society which he cultivated became daily more restricted. Living only for his art and for his domestic happiness, he retired as much as possible from the outer world, and it was his loving and

devoted wife who, with extreme delicacy of feeling, knew how to keep all disturbing influences away from him, and acted almost exclusively as the medium between him and the affairs of the world. Yet he accepted a professorship which Mendelssohn offered him at the recently founded Conservatoire, an offer which was made probably more with a view to identifying Schumann's name and fame with the institution than for the purpose of securing an efficient master.

It was about this time that he completed one of his finest works, *Paradise and Peri*, which was executed on the 4th December, 1843, at Leipzig, under his own direction, and earned the most enthusiastic applause. None of his works, except, perhaps, his quintet for pianoforte and string instruments, a number of songs, and his *Kinderscenen*, have so largely conduced to his popularity as his *Paradise and Peri*. The *Kinderscenen* just mentioned are not compositions written for children, but poetical reminiscences of childhood—a work of consummate taste and extreme delicacy of conception.

It was with a heavy heart that Schumann redeemed a promise given to his wife to accompany her on a concert tour to St. Petersburg, the prospect being one of which, to quote his own words, "he could not think but with the deepest horror." Clara Schumann's splendid success, no less than the applause which his own compositions gained for him, seemed, however, to have reconciled him to an undertaking he so much dreaded. With evident satisfaction he gives to his father-in-law a detailed account of their reception, which exceeded their boldest expectations, and of the fabulous luxury at the Court where his wife had to play almost daily, and often in the most private circle of the Imperial family, as well as of the honours bestowed upon them by the artists and the nobility of St. Petersburg.

They had hardly returned to Leipzig when Schumann surprised his friends by his resolve to give up not only the editorship of his periodical, but also his appointment at the Conservatoire, and to settle in Dresden—a resolve which he carried out before the end of the same year. Unfortunately, the hopes he and his wife had founded on this complete change were destined not to be fulfilled. Soon after the completion of his epilogue to Goethe's "Faust," he suddenly fell into a condition which excited the most serious apprehensions. Extraordinary physical weakness and a nervous trembling affecting his whole body was aggravated by a painful agony and constant fear of death, intensified by sleeplessness, a horror at the very thought of mountains, of high houses, of all iron implements, even keys, of all medicines, and imaginary poisoning. The doctor ordered douche baths, and, above all, rest and change. Schumann tried to distract himself by reading historical and scientific works, but two days later he was again sitting at his pianoforte or at his table, with sheets of music-paper before him. Months elapsed before he could again devote himself freely to composition, for ever and again there appeared, like dark shadows, the threatening symptoms of an illness which was already too deep-rooted to be entirely removed. His sense of hearing particularly was painfully affected. "Every melody," he said, "slips away from me as soon as I have grasped it. It is as if it came in contact with other sounds that trouble me, and that is extremely harassing."

A stay at the sea-side, however, benefited him greatly, and in the happy consciousness of being restored to health, he began again to take more interest in the outer world, associated more with his Dresden friends, notably with Auerbach the poet, Reinick the painter, Ferdinand Hiller the composer, and others, and paid great attention to new compositions, though chiefly as a silent listener. Yet all his acts and movements were marked by an unnatural excitement which exhibited itself, moreover, by a constant longing for change, and in a feverish anxiety which alternated with complete prostration. His journal of 1847 records nearly 300 compositions of more or less importance, whilst at the same time concert tours to Vienna and Zwickau, where honours and distinctions were lavished upon both his wife and himself, afforded him beneficial recreation. It was the latter, his native town, particularly that showed its anxiety to do homage to the great composer by serenades, torchlight processions, and poems written for the occasion of his presence.

It was but a few weeks after his return that he received the news of Mendelssohn's sudden death, the shock of which was so great that for a long time he was tormented and depressed by the fear that a similar death was in store for himself.

(To be continued.)

THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA.

(From the Original German, by C. F. S.)

OF THE NATURE AND SPIRIT OF MUSIC.

1. Music is a beautiful and glorious gift of God, the reflection of the heavenly harmonies in which His angels and all the celestial host ever praise and glorify their Creator, singing in sweet strains, "Sanctus, Sanctus, Dominus Sabaoth."—MICH. PRAETORIUS, *Syntag. Music.*

2. Music, in the opinion of many, ranks second only to faith and religion; and, apart from its power, its effect, and its many advantages, we may justly regard it as belonging to heaven rather than to earth, awakening and stimulating, as it does, in our hearts a desire to praise the Almighty with psalms and thanksgiving.—*Idem.*

3. Experience teaches us that the Muse abhors, and does not abide in, places where the Evil one reigns, for the wicked are not worthy of her.—*Idem.*

4. I regard music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—GLUCK, *Letter to J. R. Sturz*, 1777.

5. Simplicity, truth, and unaffectedness are the leading principles of the beautiful in every work of art.—GLUCK, *Dedication to Alceste* (Italian), 1769.

6. Art and composition tolerate no conventional fetters; mind and soul soar above them.—HAYDN, *Letter to Huber*, 1779.

7. Music is the link between spiritual and sensual life.—BEETHOVEN, *Madame von Arnim's letter to Goethe.*

8. Music is a more lofty revelation than all wisdom and philosophy.—BEETHOVEN, *Diary.*

9. Art! who can say that he fathoms it? Who is there capable of discussing the nature of this great goddess?—BEETHOVEN, *Letters.*

10. True art endures for ever, and the true artist delights in the works of great minds.—BEETHOVEN, *Letters.*

11. Art is a bond that unites all the world; how much closer is not this bond between true artists.—BEETHOVEN, *Letters.*

12. It is art and science alone that reveal to us and give us the hope of a loftier life.—BEETHOVEN, *Letters.*

13. Art and science bind together the best and noblest of men.—BEETHOVEN, *Letters.*

14. What a marvellous thing is music! How little are we able to fathom its deep mysteries! And yet does it not live in the very heart of man? does it not so imbue him with its grace and beauty, that his mind is wholly engrossed by it, that another

and purer life seems to raise him above the shallowness and misery here on earth?—E. T. A. Hoffmann, *Phantasiestucke*.

15. As heart and mind, so do love and art live in the closest union; one derives life and strength from the other.—*Idem.*

16. Music alone endures as the universal language of Nature, speaking to us in wonderful and mysterious accents. In vain do we strive to arrest and realise them by symbols. But, alas! our artificial system of hieroglyphics hardly enables us even to divine what reaches our ears.—E. T. A. Hoffmann, *Kreisleriana*.

17. It is our feelings above all that are first and immediately affected by music.—C. M. v. Weber, *Literary Works*.

18. Music, the daughter rather than the imitator of Nature, impelling us to pious thought by its solemn, mysterious accents, appeals directly to our feelings, and is mistress of our deepest emotions.—*Idem.*

19. Music is to the arts what love is to man; in truth, it is love itself; the purest, loftiest language of passion, portraying it in a thousand shades of colour and feeling; and yet true only once, intelligible at the same time to thousands, no matter how different their ideas and affections.—*Idem.*

20. Where there is no heart, there can be no music.—M. Hauptmann, *Letters*, 1870.

21. Music, in its mode of expression, is intelligible not to the musician alone, but to the common sense of all; nor is there any fundamental difference between the music of a popular ballad, of a fugue by Bach, or of a symphony by Beethoven. Although the more intricate composition may be less easily intelligible, the means of expression are in every case the same, and speak to us in a language which requires neither alphabet nor grammar, no matter how simple or how complicated the music before us.—M. Hauptmann, *Harmonies and Metres*.

22. To portray passion is not the aim and object of art; it should interpret, not the sensual, but the spiritual.—M. Hauptmann, *Letters to Hauser*, Vol. I.

23. The object of music is, not to excite sensations, nor merely to imply ideas, but, by creative power, to realise and bring ideas vividly before our eyes.—A. B. Marx, *Beethoven*.

24. What is music? A play of sounds, an ideal or something more positive and real? The legitimate sphere of music comprises these all.—A. B. Marx, *Beethoven*.

25. Music is at once the product of feeling and knowledge; for it requires from its disciples, composers and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection.—Berlioz, *A travers chants*.

26. Music is the art of moving, by a systematic combination of sounds, the affections of intelligent, receptive, and cultivated beings.—*Idem.*

27. Music, as an independent art, is properly speaking still in its very infancy; yet grand and magnificent, the Pythian Apollo of our time.—*Idem.*

28. Which of the two powers is able to raise man to the highest spheres, love or music? That's the question. I think we may say that whilst love can give us no idea of music, music can realise the idea of love. But why separate one from the other? The soul soars on the wings of both.—Berlioz, *Memoirs*.

29. What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth, and all worldly things, that it is truly a blessed gift of God.—Mendelssohn, *Letters*.

30. It would indeed be wonderful if music were found where there is no sense for it.—*Idem.*

31. Music is the outflow of a beautiful mind.—Rob. Schumann, *Lit. Works*, Vol. III.

32. The language of music is the most universal of all; its action on our feelings is spontaneous, unaccountable, and it is in them that she finds a home.—*Idem*, Vol. I.

33. Music would indeed be a miserable art, if it were able to describe affections only by sounds, without language and symbols!—*Idem*, Vol. I.

34. In the art of sculpture even a torso is enough to reveal the master; whilst in music, coherence and completeness are indispensable in every individual composition, however small.—*Idem*, Vol. I.

35. Of all the arts, music has been developed last. In its first and earliest phase it expressed simply the affections of joy and grief (major and minor); nay, the less initiated can hardly conceive the existence of a variety of affections, and hence their difficulty in understanding masters of marked individuality such as Beethoven and Schubert. It is only by diving into the deep mysteries of harmony that we have been enabled to express the more delicate shades of feeling.—*Idem*, Vol. I.

36. And what, after all, is music? In answering this question, we, for our part, own, and call to witness both the history of music and the different forms it has assumed in succession, that we cannot dispense with the three essential elements of rhythm, melody, and harmony. Wherever we find one of these powerfully developed; wherever we find them in a new, original characteristic form, there we say is music. Whether the predominating element be rhythm, as in the music of ancient Greece; harmony, as in the highest form of sacred music; melody, as in Italian opera; whether two of them are combined, or all three are merged into one; whether they undergo any perceptible modification or not—in its essence music remains one and the same, like a deity having many attributes. It is a trinity whose constituents are those named above, but a trinity one and indivisible. Every composition pervaded by the living breath of one of these three creative powers has a right to exist in the empire of music.—F. Liszt, *Berlioz and his Harold Symphony*.

37. Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all; whilst on the other hand it offers to the different nations the most varied dialects according to the mode of expression suitable to the character of each nation.—*Idem.*

38. Music, in its essence, does not belong exclusively to the sphere of sentiment. It is able to serve given ends and ideas in more ways than one. Thus, vocal music by the choice of language whose effect is enhanced by it; instrumental music by its descriptive power in the form of "programme" music.—F. Liszt, *Marx: The Music of the 19th Century*.

39. All the arts flow from the same source; it is the idea embodied in a work of art, and not the mode of enunciating it, that determines its rank in the scale of beauty.—F. Liszt, *Clara Schumann*.

40. If, in spite of all the abuse and ill treatment to which it is subjected, the noble art of music never ceases to charm and edify us, it only attests its unfathomable and everlasting grandeur. May not the same be said of love?—Ferd. Hiller, *Tonleben*.

41. It is owing to the very nature of music, which is pervaded by the all-reconciling element of love, that even the strongest antagonism in religious, political, and philosophical views vanishes before it.—*Idem.*

42. Music would have no right to exist as an art if that which it expresses could be painted in oil or rendered by so many words.—*Idem.*

43. The great defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems.—*Idem.*

44. Music is to the other arts, considered as a whole, what religion is to the church.—R. Wagner, *Beethoven*.

45. Sound is the organ, but the art of sounds, viz. music, is the conscious language of feeling, of that full, overflowing love which ennobles the sensual and realises the spiritual.—R. Wagner, *Liter. Works*, Vol. III.

46. I can conceive the spirit of music only as living in love.—*Idem*, Vol. IV.

47. Men of strong impulses alone know what love is. Love alone fathoms beauty; beauty alone creates art.—*Idem*, Vol. III.

48. Whatever the relations of music, it will never cease to be the noblest and purest of arts. It is the nature of music to bring before us, with absolute truth and reality, what other arts only imply. Its inherent solemnity makes it so chaste and wonderful, that it ennobles whatever comes in contact with it.—*Idem*, Vol. V.

49. Music is indisputably the most adequate medium of perception, and the very essence of all perception might with truth be termed music.—*Idem*, Vol. V.

50. As feeling is the alpha and omega of music, myth, that of history; lyrics, that of poetry; so is the language of sounds the alpha and omega of the language of words.—*Idem*, Vol. IV.

51. Truthfulness is an indispensable requisite in every artistic mind, as in every upright disposition.—R. WAGNER, *Of Actors and Singers*.

52. Music appeals, not to a class, but to mankind. It gives us, not the real, but the ideal.—R. FRANZ, *Kammer and Hausmusik*.

53. Music alone has the inherent power of interpreting transcendent affections with absolute truth. Its power of expression leaves the sister arts far behind it.—R. FRANZ, *Notes on Bach's Magnificat*.

(*To be continued.*)

OUR MUSIC PAGES.

THE music pages of our present number will be found unusually interesting to the amateur, being specimens of high artistic excellence by two well known accomplished musicians. The first claiming attention is No. 6 of a set of pianoforte pieces designated "Tanz Capricen," of which the Menuetto, the Valse, the Polka mazourka, and the Mazourka, have contributed to excite curiosity. The Valse facile forms the sixth number, and presents its author, Xaver Scharwenka, in his happiest mood. The theme is elegant, and the rhythm clear, while the musician's hand is always evident and his fancy delicately portrayed. The Valse facile is the work of one who, *facile princeps*, adorns whatever he touches. "In der Muhle" is the first number of a set of six pieces by Robert Volkmann, arranged as a solo for the pianoforte by Herr E. Pauer. The arrangement is thoroughly effective and the mill wheel never flags. The piece is a charming bagatelle, and of moderate difficulty for the performer.

MR. C. HUBERT PARRY'S "SCENES FROM *PROMETHEUS UNBOUND*"

THIS work, an admirable performance of which was recently given by the Cambridge University Musical Society, is in the form of a cantata, built on words selected from Shelley's *Prometheus Unbound*. It is not often that the import of a great poetic work, or the meaning of its constituent parts, is enhanced and made clearer by a musical setting; but as in some portions of Schumann's *Faust* music, a work to which Mr. Parry's is strictly analogous, Goethe's meaning is brought out and rendered more intelligible, so also here, throughout the work, Mr. Parry, by means of judicious selection of those parts which are essential to the plot, and at the same time well fitted for musical treatment, has succeeded in making not only the general argument, but also the exquisitely melodious words, intelligible and clear to the generality of an ordinary audience. One special feature of the work is the extraordinary care and ability with which each word is set, so that its meaning may appear as plainly as possible, while rhythm and melodic beauty are never for an instant sacrificed or disregarded. The four acts of Shelley's "lyrical drama" have been reduced to the limits of a short cantata in two parts, the first of which consists of some of the finest passages of Act I., and the song of the Voice in the air at the end of Act II. (beginning "Life of life! thy lips enkindle"), which last, set as a quartet, is one of the most beautiful and attractive numbers of the work. The second part of the cantata contains the first scene of Act III. almost in its entirety, and parts of the long speech of the Spirit of the Hour at the close of that act—selections from the first song of the Spirits in Act IV. forming the finale. The Oceanides and several of the minor characters are omitted altogether. Yet with all these curtailments and omissions the scenes from *Prometheus Unbound*, in this respect unlike Schumann's *Faust* music, can be thoroughly enjoyed without any previous acquaintance with the poem as a whole.

The music to which these words are set, although of extreme difficulty, is full of dramatic power and melodic beauty. The opening scenes of the first part are, it may be, pervaded with too deep a gloom, relieved but seldom by passages of such exquisite beauty as that which occurs in Prometheus's opening solo to the words, "And yet to me welcome is day and night;" but this sombre colouring is amply compensated for by the beautiful numbers which close the first part, viz., the contralto solo ("The Earth"), the chorus of spirits, and the quartet before alluded to, all of which are instinct with a feeling of balmy consolation, rendered all the more striking by what has gone before. In the whole of the music to this part we can trace perhaps a little too plainly here and there the influence of Wagner on the composer, notably in the final quartet. In the next part, however, no further trace of this influence is visible. In the whole of the first scene (containing the song of Jupiter and the arrival of Demogorgon to dethrone him) we recognise the composer of the "Three Odes of Anacreon" and the Shakespearian songs. The style is clear, fresh and extremely original, and the entire scene most impressive. An energetic orchestral opening in an [illegible] style is followed by a long solo for Jupiter (tenor), which culminates in a delightfully fresh and spontaneous melody in [illegible] time to the words "Pour forth heaven's wine, Idæan Ganymede." This is interrupted by the sound which betokens the advent of Demogorgon. The words allotted to this mysterious personage are set, not for a solo voice, but for male chorus to a passage of great impressive power and solemnity. The scene closes with another solo for Jupiter, of a defiant yet despairing character, as he descends with Demogorgon. This is undoubtedly the most dramatic and powerfully-conceived scene in the work, as well as the most completely original one. After a solo for the Spirit of the Hour (soprano), which provides the most perfect contrast to the scene just referred to, being of exquisite melodic beauty and full of a heavenly spiritual calm, passionless and still, we come to the finale, which, opening with a chorus of a pastoral and idyllic character, during which the different groups of spirits are supposed to gather together, breaks after a time into a broad and flowing theme, *Allegro molto*, on the words, "Weave the dance on the floor of the breeze." This chorus goes on to the end, with the single interruption of a quartet of spirits, in which reference is made in the accompaniment to the chorus of spirits in the first part. The whole finale is broadly treated, going on its way with ever increasing speed, and written with much contrapuntal skill and many fine points of imitation, until the climax is reached on the words, "To an ocean of splendour and harmony," with which the work concludes in a grand burst of homophony, the effect of which is heightened by the polyphonic movements that have preceded it.

The work as a whole is conceived and executed in a masterly manner, and it is to be hoped that it will not be long before we have an opportunity of hearing it in London. When produced at the Gloucester Festival of last year it failed to make a deep impression, owing to the mediocrity of the performance, the result of insufficient rehearsals; but now that it has proved so great a success at Cambridge there can be no reason why any London conductor should hesitate to produce it.

The performance at Cambridge was exceedingly good. The solo parts were undertaken by Miss Anna Williams, Miss Hélène Arnim, Mr. Shakespeare, and Mr. Frederick King, who all sang the music to perfection, although there was an uncertainty about some of Mr. Shakespeare's notes—to say nothing of his words, which would have astonished Shelley

considerably—which betrayed a want of familiarity with the work. The chorus and band, conducted by Mr. C. Villiers Stanford, were as efficient as could possibly be desired, and the work was most enthusiastically received.

J. A. Fuller Maitland.

MUSIC IN BIRMINGHAM.

(FROM OUR CORRESPONDENT.)

Our next musical season bids fair to be a very promising one, judging from the information at present attainable.

The Musical Association, which has done so much during the past two years to foster a love of music among the humbler classes, made an endeavour some little time ago to form a temporary amalgamation, in so far as public concerts were concerned, with the Festival Choral Society. The scheme, however, in the form it was originally intended to take has been abandoned, and both societies will work independently as heretofore. The details of the Musical Association's programmes have not yet been settled, but the Festival Choral Society announces four, instead of three, subscription concerts, at which Sullivan's *Martyr of Antioch*, Berlioz's *Faust*, Handel's *Israel*, Rossini's *Stabat Mater*, and Mendelssohn's *Elijah* will be performed. In addition to these the usual Christmas performance of the *Messiah* will be given.

The Sacred Harmonic Association will give two concerts, one in November, the other later in the season. The works to be produced are Astorga's *Stabat Mater*, Schubert's Mass in F, Sir Julius Benedict's *St. Cecilia*, Dr. Bridge's cantata *Boadicea*, and Mendelssohn's "Twenty-second Psalm" and "Ave Maria." The valuable services of Mr. Stockley are again secured as chorus-master and conductor.

The Philharmonic Union announce four concerts, including a miscellaneous one in September, at which Mr. Maas will appear. For the second concert Gounod's *Gallia*, Mendelssohn's "Loreley" and "Scotch Symphony," Dr. Heap's "Song of Spring," and Hiller's "Song of Victory" are underlined, with a promise of Miss Anna Williams as soloist, and a full band. A band performance of *Elijah* is assigned for the Christmas concert, and at the last concert of the series Bach's Passion Music will be given with a band and chorus augmented to 350.

Mr. Stockley will increase his orchestral concerts to four, and will provide an enlarged band. The "Pastorale" will be again produced, but further details cannot yet be announced. Arrangements are pending with Maas, Foli, Lloyd, King, Trebelli, A. Williams, Patey, Joachim or Carodus, and D'Albert, for this excellent series.

Mr. S. S. Stratton's valuable series of chamber concerts will be resumed with, it is to be hoped, increased support.

The free organ recitals in the town hall, by our esteemed organist, Mr. Stimpson, are also to be continued.

The Aston Lower Grounds have passed into the hands of a new company, and active exertions are being made to secure a good series of concerts during the autumn. The programme, however, is not yet complete enough to admit of any accurate information being given. It seems almost needless to add that the Harrison series of subscription concerts will go on as heretofore, and doubtless much on the old lines that have generally proved peculiarly so successful.

Unless many promises fair to the ear are broken, it will be evident that the approaching musical season will be a more important one than usual in several respects.

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *July 12th*, 1881.

After the conclusion of the Italian Opera, the following representations took place in the Hofoper: *Antigone*, by Sophokles, with Mendelssohn's music (three times), Gounod's *Faust* (twice), Rossini's *Tell*, with Herr Dr. Emil Kraus in the title-rôle, *Freischütz*, by Weber, and some ballets by moderate prices. With the third representation of *Antigone* (June 26th) the holidays began, and the house will be closed till the end of July. As the Burg and the Stadt Theatres, and likewise the theatres in the suburbs (Wieden, Leopoldstadt, Josefstadt) have their *Summer Night's Dream*, the capital has little to offer to strangers, except the evening music by Strauss in the Volksgarten, or the amusements in the Prater, where also a minor theatre by Fürst is open every day for the lower classes.

As for the *Antigone*, the performance was a very good one; orchestra and chorus, under the conductorship of Herr Gericke, were excellent; the solos sung by the Chorführer (Sprecher), Herren Rokitansky and Horwitz; the actors taken from the Burgtheater, as the famous Frau Wolter (Antigone), Frl. Wessely (Ismene), Herr Hallenstein (Kreon, King of Thebes), Frau Rockel (Eurydice, his wife), Herr Krastel (their son), Herr Gabillon (Teiresias), &c. The *mise-en-scène* and costumes showed a tasteful hand, and the audience took much interest in that severe action. It was, however, not for the first time the *Antigone* was heard in Vienna, *i.e.*, the music which was performed several times by the Männergesangverein in the years 1850 and 1851, the recitation declaimed by Herr Anschütz, the great actor of the Burgtheater. *Antigone*, in its theatrical form, was often performed some six years ago in the Stadttheater, then under the direction of Herr Laube, the whole, however, on a small scale corresponding to that of a private theatre. In the form of a concert the above mentioned Verein produced also Mendelssohn's *Œdipus*. Both are, I think, well known in London, but on the other hand, I do not remember even to have read something about the performance of the music of *Egmont*, of *Ruinen von Athen*, of *Prometheus* in the same way. It would be an interesting task for the Crystal Palace and its intelligent concert conductor, Herr Manns.

In the Conservatoire the battle of the Concurs Prüfungen (examination of competitors) has closed, and has been followed by three competitions of those who were distinguished with first prizes. In the programme we find two compositions for orchestra, performances of piano-concertos, of violin and flute pieces, and some songs. Of the result of the whole school's year, and the present state of the Institut I shall write next time.

MUSIC IN MELBOURNE.

(FROM OUR CORRESPONDENT.)

May, 1881.

Among the concerts given during the past month the first according to date is that by the Metropolitan Liedertafel, conducted by Mr. Julius Herz, at which the singing of the members was scarcely up to their usual standard of excellence. The artists who assisted in the performance were Miss Carandini, Miss Christian, Mrs. Cutter, and M. Kowalski.

Two concerts have been recently given at the Town Hall by Mme. Gabriella Boema, an extremely talented vocalist, assisted by Miss Agnes Palma, Signor Coy, Signor Steffani (violinist), and Signor Zelman as accompanist. The music at these concerts has been chiefly from Italian sources, presumedly to meet the taste of the audience, as Mme. Boema is equally successful as an interpreter of the German school. Signor Steffani proved to be a thoroughly accomplished player of popular music on the violin, but whether he can claim to be a competent exponent of classical works has still to be seen.

A concert has been given in the Exhibition buildings by the Commissioners. The vocalists were Miss Alice Rees, Miss May Hill, Mr. Laneker, Mr. Moroney, and the Melbourne Liedertafel, under the conductorship of Herr Siede. Mr. David Lee was at the organ, and there was a large orchestra ably conducted by Signor Zelman. The building was densely crowded, and a popular number in the programme was the performance of "God Bless the Prince of Wales" by the solo vocalists and the Liedertafel, accompanied by organ and orchestra. It was felt to be particularly appropriate, as the two young princes were daily expected to arrive, and it was re-demanded with acclamation.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I am sure that the thanks of all organists are due to you for the recent criticisms of organ music in the MUSICAL RECORD. Following the recommendations of many reviewers in your contemporaries, and being dazzled with the brilliant descriptions of "pieces sent for review," such phrases as "themes well worked out and woven together," "striking accompaniments," "bold if not original melody," &c. &c. proving tempting baits, I have in company I dare say with many fellow organists, purchased untold numbers of pieces, in the hope of having some really excellent new subjects for practice. In almost every case I have been most cruelly disappointed. Certainly in some cases "the themes are well worked out and woven together"—*worked out* in more senses than one—sometimes *ad nauseam*. The accompaniments are often "truly striking"—rather too striking I judge for organ tone, which is, in my humble opinion, not suited for rapid reiterations of full chords except for special effect, and even in that case only for a short time. Then again, the "bold if not original" melodies are met with at every turn, their boldness and want of originality culminating in an appropriation of a phrase of the "Bailiff's Daughter of Islington," by a musician of some standing, the said phrase being served up as the theme for an "Allegretto for the Organ."

An outsider would, after reading a year's critiques in some papers, naturally ask, "Where is all the *bad* organ music sent for review?" as the subjects dealt with are generally credited with the possession of all *good* qualities, just as in the tale the laudatory inscriptions on the tombstones gave the child the idea that there must surely be a place where all the *bad* people were buried. In how many cases will the music of our English organists outlive its composer? I should say that the instances might be counted on the fingers. For although page after page of very *scientific* and *correct* music is given to the world, it is in too many cases soulless and destitute of that quality which the old Masters thought necessary, but the new ones despise—Tune!

Now it often happens that the composer's name on the title-page is followed by the syllables, "Mus. Bac.," or "Mus. Doc.," or kindred abbreviations. A writer in one of our monthly musical papers asserted a short time ago that none of the great masters if living now would be able to take the highest musical degree at one of our universities. The requirements, we were given to understand, are so great, that the small amount of knowledge of acoustics and other kindred branches of musical science possessed by these gentlemen would be insufficient to secure success at the examinations for that honourable degree. This makes one think that, in exceptional cases only, the degrees are a real guarantee of their recipients' status as true musicians, but in most instances of their position as musical machines. The great Masters *composed* what we in this enlightened day are condescending enough to call music; many of our prophets now try to *compound* it.

Would not a satisfactory reply to the question "What music have you already written?" be a better reason for making a Bachelor or Doctor of Music, than the answers to the examination questions, prefaced by an "Exercise" showing how correctly the candidate can write when he tries? If such a rule were adopted by the university examiners instead of, or in addition to, the present requirements and regulations, we might soon have an improvement in the quality of English organ music, even at the tremendous risk of a diminution in its quantity. I enclose my card, and am yours truly,

IGNORAMUS.

July 4, 1881.

Reviews.

Andante Religioso, for String Orchestra, Harp, and Organ. By XAVER SCHARWENKA. Op. 46b. London: Augener & Co.

THE Andante requires a somewhat peculiarly-disposed orchestra, as the melody almost throughout is assigned to the first violins, first violas, and first violoncellos. The instruments required are first, second, and third violins, first and second violas and violoncellos, contrabass, harp, and organ, which latter instrument we are glad to see is used most legitimately for its diapason tone, and not to serve in lieu of brass or wood wind. The principal theme is in C major, $\frac{3}{4}$ time, of tranquil and devout character, and sustained, as was before stated, by first violin, first viola, and first cello. The accompaniment for the first eight bars is for strings alone; at the ninth bar the swell organ in 16, 8, and 4 feet pitch, but without pedals, is introduced to strengthen both the melody and some of the under parts. At bar seventeen the great organ diapasons are effectively employed in unison with the third violins and second cello, and the harp enters by a *sforzando* chord in bar twenty-four, and is used principally in passages of sixths in octaves in the close of the first part. In the second part of the Andante, in C minor, the first violoncello relinquishes the melody for a time in favour of an accompanimental figure; the organ is silent for the first four bars, and the string and harp writing becomes more florid and spirited, while the return to the original key is accompanied by a vigorous *crescendo* passage, the weight of which is increased by the resumption by the first violoncello of the melody at this juncture. Four bars later the melody is given up to the cello, the first violin making a prolonged shake on the dominant, accompanied in octave passages by the strings and sweeping *arpeggios* by the harp. Some tranquil *legato* phrases are taken up by the third violins, second cello, and organ, and some energetic semiquaver triplets by the harp, while a lovely strain of melody is assigned to the principal instruments; the leading theme then recurs adequately supported by full harmony; and a prolonged close of twelve bars, in which some *arpeggio* writing for first violin and harp, accompanied by sustained chords on the other instruments, is introduced, brings the piece to an impressive *pianissimo* conclusion.

Studies by J. B. Cramer. Books I. to IV. Edited by E. PAUER, Principal Professor of the Pianoforte at the National Training School for Music, South Kensington. London: Augener and Co.

THERE are probably but few living pianists who have not personally profited by, or who have not been led to recognise the great value in the case of those whose musical education they have been called upon to superintend, of the pianoforte studies of J. B. Cramer. Yet in many instances of their use the charge of resultlessness has been brought against them, and not without a basis of truth. This want of well-defined improvement from their practice may have arisen either from the excessive number of the studies themselves, or from the fact that, standing as he did on the borderland of the old and the new schools of pianoforte playing, Cramer's mode of fingering was in some measure inadequate to the demands now made upon the pianist. Both these drawbacks Mr. Pauer has endeavoured, not unsuccessfully, to remove. Supplementary fingering is freely given; but the most noticeable points in this edition are the provision of variations to some of the studies, as long as the studies themselves, to be practised alternately with the originals; the reprinting of important passages from the studies of one or two bars length, and occasionally with some amplifications, at the foot of the page, for practice, after the manner of mechanical exercises some twenty to fifty times prior to any attempt at playing the study itself; and frequent and extremely helpful foot-notes with regard to the special features of each study and the mode of playing particular passages. The pupil who has the good fortune to possess this edition, and who will carefully carry out the editor's directions, will not fail to derive more benefit than he would be likely to gain from the use of the older editions of these excellent studies.

Twelve Studies for the Pianoforte. By LOUIS BERGER. Edited by C. ENGEL. Augener and Co.

THESE beautiful studies of a remarkable pianist and clever composer, who will moreover be remembered as the master of many distinguished musicians, are in the above form brought easily within the reach of all pianoforte students. The printing, like all that we have seen in these editions, is luxuriously clear.

The Fancy Fair. March for the Pianoforte. Composed by G. NEWCOMBE. G. Newcombe, Warrington.

THERE is better evidence of good will than of scientific interest in "Ye fancie faire" march, yet for all the absence of well-dis

played trained skill, it must be admitted that there is some good feeling and a certain amount of dash and spirit which, though not compensating for the absence of exact knowledge in the construction, supplies a large amount of condoning quality.

Minuet and Trio for Orchestra. By E. PROUT. Op. 14. Pianoforte Duet. *Concertante Duet in A major*, for Piano and Harmonium. Composed and dedicated to his friend Edward Dannreuther, by EBENEZER PROUT. Op. 6. London: Augener & Co.

THE arrangement for pianoforte duet of the minuet and trio has been made by the composer himself, and in a very happy manner, the peculiar strength and weakness of the popular drawing-room instrument being apparently well studied, if we may judge by the result, the opening theme of the minuet, the bass passage in the second part of the trio, and the brilliant final coda losing as little as possible by the transcription.

MR. PROUT's concertante duet for pianoforte and harmonium is one of the most important original works for these combined instruments that has lately seen the light. It is the work of a ripe scholar, whose erudition is visible on every page, and whose appreciation and reverence for the masters of his art is undeniably expressed, not by pedantic imitations, but by the new life he has breathed into the well-approved forms bequeathed by his predecessors. The duet consists of three movements, an *allegro brillante*, a *tema con variazioni*, and a *presto finale*. The first movement, in sonata form, opens with an introduction in chords for the harmonium, with octave *arpeggio* passages for pianoforte, after which the first subject is given out by the latter instrument, accompanied in *arpeggio* and by tranquil chords on the harmonium. At the ninth bar the harmonium takes up the theme, and sixteen bars later on, after a few imitative phrases, relinquishes it again to the piano. A spirited subordinate theme leads up to the second subject, in the dominant, which is led off by the piano in well-marked phrases. The development is rather brief, but of a very effective kind, the individual characteristics of the instruments written for being carefully studied. A good point is made at the return to the first subject, which is led by the harmonium accompanied by impetuous scale and *arpeggio* passages for piano, and another at the re-entry of the second subject in the tonic, where the instruments make an exchange of their former parts. The movement winds up with a bold *coda*. The *tema* of the second movement is a *larghetto* in F sharp minor, [illegible] time, and has five variations: the first *legato*, the second *staccato*, for the two instruments in alternate phrases; in the third the melody is assigned to the harmoniumist, for left hand, with *tremolo* or sprinkled chords for right, and *pianissimo arpeggio* in demisemiquavers for piano. The fourth variation is in the tonic major, and exhibits some good imitative writing, and the last consists mainly of bold *staccato* chords. The *finale* is a gem that, from the first bar where the pretty fugal subject enters to the brilliant close, does not contain a wearisome line, while it is rich both in a flow of genuine melody and harmonic resource.

Minuet in G. Op. 17, No. 2. By MORITZ MOSZKOWSKI. Arranged for Pianoforte Duet by the Composer. London: Augener & Co.

A MOST successful arrangement for the drawing-room of the composer's delightful minuet; and that for two reasons—one because it *is* by the composer, the other because he thoroughly realises the capacity of the instrument for which his arrangement is made, and therefore presents his subject in such a form as to give apparently the best reading of it that the pianoforte can be made to render. There is a fair amount of original thinking exhibited in this excerpt, and it takes also an attractive form, which is more than can be said of the work of some German writers. We strongly recommend duettists with a *penchant* for classical music to add this artistic minuet to their *repertoire*.

Quartet in G minor. By L. SPOHR. Arranged as a Pianoforte Duet by A. SCHLUMS. London: Augener and Co.

SPOHR's exquisite quartet in G minor is too well known to render it necessary at this day to do more than call attention to the publication of this useful arrangement. Among amateurs, at least, it is the favourite stringed work of this author. And well it deserves its reputation; for the bright melodious way in which it is written, and the refined beauty of its famous adagio in B flat, have never been surpassed in any of the masterly and charming works of the Cassel maestro.

Sonate in D moll, für Pianoforte und Violine. Von X. SCHARWENKA. Op. 46a. London: Augener & Co.

THERE is here no mere paper-covering or ink-spilling, or even, as it were, *ad libitum* writing for either instrument, but a scholarly and at times brilliant sonata, in which each instrument is amply provided with work suitable to its resources. The sonata has but three movements, an *allegro*, common time, in D minor, an *andante*, [illegible] time, in C major, and a *vivace finale* in D major, [illegible] time. The well-contrasted themes of the first movement, with the mastery of imitative writing exhibited, and the bold and striking modulations; the loveliness of the leading melody in the *andante*, with the grand *crescendo* and sudden re-entry of the theme in D major, and the *pianissimo arpeggios* for pianoforte against the long-drawn-out notes for violin at the close; and the elegance and grace of the last movement, with its richness of thought and tonal variety, together make up a total of high merit.

Two Duettinos for Violin and Pianoforte. By LOUIS SPOHR. Edited by W. S. B. WOOLHOUSE. London: Augener and Co.

THESE two duets consist of the author's graceful Barcarole in [illegible], and his genial scherzo in [illegible]. Both works are well known to both professional and amateur players, and their appearance in a cheap form will be welcomed by all who love and desire to play two of the most beautiful and effective works of the greatest master of pure violin music.

Romance, L'Adieu. For Violin and Pianoforte. By J. T. CARRODUS. London: Stanley Lucas, Weber, and Co.

L'ADIEU, though very short, is a little gem. It is just such a refined and elegant thought as might be expected from so tasteful and good a player as Mr. J. T. Carrodus.

Six Morceaux pour Violon et Piano. By JOACHIM RAFF. Op. 85. London: Augener and Co.

BRAHMS and Raff now rank as the two foremost living composers. Not only do they excel in symphonies and works of the greatest magnitude, but their smaller compositions are good, and always command attention. Brahms may be the more learned of the two, but Raff is probably the more popular. The six violin pieces here published under the careful editing of Mr. W. S. B. Woolhouse are most effective examples of his style. They are respectively entitled—Marcia, Pastorale, Cavatina, Scherzino, Canzona, and Tarantella. The charming Cavatina in D has been heard for some time in our concert rooms; the other numbers are comparatively unknown. The titles quoted may be taken as conveying an idea as to the form of these compositions, but to appreciate them fully it is necessary to hear and play them. That they will be a delight and surprise to our violinists may be safely prophesied. Not only are they melodious and well laid out for the violin, but in freshness of invention and boldness of harmony they are the most striking and original pieces for the piano and violin that have appeared of late years.

Drawing-room Pieces. Fantasias and Transcriptions for the Harmonium. Nos. 32 and 33. By JOSEF LÖW. London: Augener and Co.

THE composers laid under contribution in these two numbers are Meyerbeer and Wagner, the air "O beau pays" from the

Huguenots, and the march and chorus from *Tannhäuser* forming the selections. The former is not so well adapted for the instrument in question as it is for the pianoforte, though the transcriber has been fairly successful through careful arrangement of matter; but the march is thoroughly well done, and is very effective. This series, which we can warmly recommend, should prove very useful to amateur harmoniumists.

Elysium, Song. By FRANZ SCHUBERT. London: Augener and Co.

ELYSIUM is an elaborate song, or rather series of songs, by Schubert, which now for the first time makes its appearance in an English dress. In form it somewhat resembles Beethoven's beautiful "Liederkreis," only that there is no return to the initial movement. Briefly it tells of well-earned rest, repose, and the reign of bliss. Sometimes simple and occasionally grand, Schubert has here aptly illustrated the varied sentiments of the words. Many of the transitions are very fine, and, though written upwards of half a century ago, some of its modulations and harmonies are fresh and startling even now. The English words are by Lewis Novra. The song is long, but it does not make any greater demands on the singer than the possession of taste and intelligence.

The Gondolier (from the German by MAYERHOFER). Chorus for Male Voices. By F. SCHUBERT. Op. 28. London: Augener & Co.

AN excellent English version, so written as to seem more like an original than an adaptation, has been made by Lewis Novra, and should be the means of bringing this fine chorus into use in many choral societies. The measured tread of the bass, broken only at the entry of the A flat key, and again at the close, gives a peculiar character to the composition, while the *pianissimo* passage at the resumption of the original key, the second tenors taking the leading theme while the first tenors hold a point of imitation in the fourth above, is an exceedingly happy device. This chorus possesses strongly those claims to public favour that would render it highly acceptable to any audience, in addition to charms that would be appreciated by the musician alone.

Song of the Minnesingers (Come, fill your glasses high) for Male Voices; *The Red Sun is Sinking*, Lullaby for Male and Mixed Voices; *A Rose of the Garden*, unaccompanied Quartet for Soprano, Contralto, Tenor and Bass. By HENRY LESLIE. London: Stanley Lucas, Weber, & Co.

THE experience of the composer in choral music has stood him in good stead here, for his parts are so written as both to exhibit the successive chords in very agreeable form, and to provide for each register of voice passages most suitable for it. The drinking song is vigorous in style, and opens with a unison passage that in the third verse is cast in the minor mode, and leads pleasantly into a phrase in its relative major. The lullaby is entitled a companion song to the "Song of the Minnesingers," but apparently on slight grounds. It is simple and sweet, but lacking in originality both of theme and treatment. The quartet is of an attractive character, and contains some very graceful and melodious part writing.

Oh, let me by thine eyes discover (*Lass mich in deinen Augen lesen*), Song. *Easter Song*, Vocal Duet. *Greeting*, Chorus for Female Voices, from "Little Red Riding Hood." By FRANZ ABT. London: Augener and Co.

"OH, let me by thine eyes discover" is a very sympathetic and most musicianly composition. Whether the English version (by Lewis Novra) of the German text was written specially for the music, or the music for the translation, it would be impossible to guess it from internal evidence—they are so happily mated. Not only does each melodic phrase breathe the spirit of the text, but throughout the tonal emphasis of the one is in strict agreement with the verbal emphasis of the other. It is no mere setting of words to music or of music to words—both are at one. The accompaniment runs in a simple manner, mostly borrowing its melody from the voice part, and the harmonies are rich and tender and unforced.

"Easter Eve" is chaste in style, diatonic in character, with a pretty and very simple accompanying figure. The two-part vocal writing is of a most satisfactory character and free from all baldness. The duet is of very moderate compass, lying within the range of any mezzo-soprano voice, and is worthy of a permanent place in the drawing-room portfolio, for where it is known it is sure to be appreciated.

"Greeting," the final three-part chorus from "Little Red Riding Hood," is a musical gem, the only thing to regret is that it is not longer. The vocal writing is unexceptionable, each of the under parts having a fair share of tunefulness, while the harmonies at the same time are full and rich. In the concert room or the family circle this chorus would be well received.

Songs from the published writings of ALFRED TENNYSON, Poet Laureate, set to Music by Various Composers. Edited by W. G. CUSINS. London: C. Kegan Paul & Co.

THERE are many among the forty-five pieces of music associated with the words by the Poet Laureate which may be honestly considered as fairly worthy of the connection—pieces in which the musician has striven to appear at his best in companionship with one whom the world has pronounced to be worthy. The present place is not one to enter into a discussion concerning the poetry, or to analyse into its mental or earthly elements the ideas, motives, and forms of expression adopted by him. It is enough that they exist, that they are admired, and that they have been considered worthy of association with the thoughts of the great ones in music. The music alone claims attention at this point, and of this it may be said generally that while individual pieces are of such a character as to command respectful admiration, there is, it must be confessed, a disappointing character in the whole book. The English composers appear to best advantage, and the names attached to some of the best songs are comparatively unknown beyond a small circle. The great names appended to some of the efforts offer by no means a necessary guarantee of excellence or even of merit, and many will feel that the omission of names of some who might have contributed worthily to the collection, may be a possible cause for regret. If the book is regarded as an earnest effort to make a worthy unity of words and music, it cannot but be looked upon with admiration; at the same time it will probably strike the observer that the majority of composers seem to have taken too high a standard, and to have assumed that because the words they were called upon to set were by the Poet Laureate of England, that they were also called upon to co-operate with the greatest living English poet, and comported themselves accordingly. Of course there are, and there always will be, divided opinions upon the merits of Tennyson's poetry, and the present is no time to open a discussion on the subject. Suffice it to say, that with respect to the present work, it would seem as though the words inspired no other than an artificiality of treatment, and that anything like natural or spontaneous effort could not be excited or attained by the sentiment of the words. This may, to a considerable extent, explain the stiffness of some of the settings, and the attempt to make a drama out of a song, which has been done in one or two instances, as, for example, in the setting by Randegger of "Home they brought her warrior dead," and Gounod's "Ring out wild bells," and "Our enemies have fallen," by Berthold Tours. Gounod's song is the best of this trio, the others have overshot the mark they aimed at. Some of the other songs are very good, and among the good songs the first place should be assigned to "Ask me no more," by Florence Marshall; to "Turn, fortune, turn thy wheel," by E. Silas; to "As through the land," by the Editor, Mr. W. G. Cusins. The least successful contributions of the Editor are the part songs; the pieces for a single voice are each in their degree good, and justify him in finding places for a larger number than is allowed to any other writer. As before stated, the English composers come out exceedingly well, especially Hatton, Hullah, Leslie, Cowen, and Cummings. The songs

written by Liszt, by Joachim, Pinsuti, Henschel, Raff, Saint-Saëns, and Massenet, are not equal to the expectations that might be formed in connection with their names. There are very well-written songs by Scharwenka, "The Day-dream," and by Blumenthal, "Sweet is true love;" for the rest it is enough to say that Messrs. Barnett, Goldschmidt, Sullivan, Barnby, Hubert Parry, A. Manns, Walter Macfarren, G. A. Macfarren, F. Corder, Harold Thomas, Berger, Hueffer, Miss Troup, Sir Julius Benedict, and Sir Herbert Oakeley, are the authors. A few names of promise among the English writers are missing which, perhaps, many will hold ought to have been included in the list of authors invited to write. It may be supposed that the task undertaken by Mr. Cusins involved much trouble and anxiety, and that it is impossible to please everybody. For the character and appearance of the work only words of praise should be offered, for it is beautifully printed, and has a handsome appearance. It may therefore be hoped that the endeavours of both Editor and publisher may be crowned with all the success they deserve.

The Christian's Progress. A Service of Song, with alternative Hymns and Bible Readings, with an accompaniment for the Organ, Harmonium, or Piano. Composed and arranged by JOSEPH HALL. London: F. Pitman.

THIS service of song consists of short Biblical readings from the Old and New Testaments, interspersed with twenty-eight hymns and three anthems. After an introduction consisting of an anthem, three readings, and three hymns, the service is arranged in divisions, under the following headings (two readings and two hymns being generally assigned to each division, though the author suggests that choice should be made between these, so that a double service may be made on the same lines):—Faith in God, Fellowship with God, Love to God and Man, Holiness and Consecration, Joy in God, Patience and Submission, Zeal and Courage, Decline and Recovery, Progress and Perseverance, Aspirations and Hopes, Victory over Death, the Blessedness of Heaven. The great faults of the service, from a literary point of view, are its length and the lack of a connecting link between the various readings. Why some of the passages are chosen instead of others that would be equally applicable does not appear. To keep up the interest in a service of this kind some historical or biographical thread appears to be required, but here such is, of course, entirely lacking. The hymns are mainly selected from the writings of Charles Wesley, Watts, Kelly, Newton, &c., with Lyte's "Abide with me," and Mrs. Alexander's "Every morning the red sun rises warm and bright." The music is entirely composed by Mr. Hall, who exhibits considerable natural gift of melody, which, however, is sadly in need of art training. His hymn tunes are generally singable, much more so than some of the wretchedly unvocal phrases some of our well-known musicians are content to give to the Church and at the same time; but there is too much of the "Union Tune Book" flavour about many of them, and too much melody for melody's sake, for them to be considered really good. Occasionally, too, a few of the progressions are rather rough; but who can be expected to write twenty-eight good hymn tunes that the *Church*, using the word in its widest sense, will accept? The man who writes one or two that will outlive his own generation has done well. We do not think, however, that Mr. Hall will be that man. The anthems are melodious, but jingling and commonplace, the last especially being quite of the Moody *cum* Sankey school. We could not conscientiously recommend this book to any one desirous of commencing services of song, on account of the style of the music, which we should be sorry to introduce to congregations who are used to something else; but where Moody and Sankey reigns this little book might be very acceptable, and, perhaps, form a stepping stone to others. The work is clearly printed and handsomely bound.

Concerts.

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ROYAL ACADEMY OF MUSIC.

THE annual distribution of prizes awarded to the pupils of the Royal Academy of Music was made on Saturday, at the Institution in Tenterden Street, Hanover Square, by Lady Frederick Cavendish, in the unavoidable absence of Mrs. Gladstone. Among those present were Professor Macfarren (principal of the Academy), Sir Julius Benedict, and Messrs. Brinley Richards, A. Randegger, Walter Macfarren, P. Sainton, John Thomas, Harold Thomas, F. Goldberg, F. B. Jewson, F. R. Cox, H. C. Banister, H. R. Eyers, and Dr. Steggall. Prior to the distribution being made, Professor Macfarren addressed the assembly, stating that at present the number of pupils was larger than it had ever been before. There were at that moment students from the United States of America, from France, and from Germany, learning within the walls of the Royal Academy of Music. Their thanks were due to the directors of public institutions—especially to the directors of the Crystal Palace Company, Mr. Gye, and Mr. Mapleson—for the interest they had shown in the students and the Academy, and to the distinguished professors, as well as to the members of their own professoriate, for the eminent services they had rendered in connection with the examinations for the memorial prizes, and the awards for singing, pianoforte and organ playing, orchestral instrumentation, and harmony. The memorial prizes were given for the accomplishment in competition of a particular task, but the other prizes were not competed for, being awarded to those whose talent had reached the level which the examiners thought worthy of the reward. The highest distinction which an Academy student could receive was its certificate of merit, which acknowledged that the pupil had won, set by set, all the lower awards. Some who had gained the lower awards, but who were not fully entitled to certificates of merit, received commendation. In the department of singing it was especially to be understood that the standard of excellence was very high, and the tasks prescribed were extremely difficult, and although several candidates had appeared successfully before the public in different places throughout the kingdom, no silver medal had been awarded for singing on this occasion. Lady Frederick Cavendish then distributed the prizes. The following were the memorial prizes and the recipients:—The Charles Lucas Silver Medal, awarded to George John Bennett, for the composition for chorus, orchestra, and organ of the 100th Psalm; the Parepa Rosa Gold Medal, awarded to Benjamin Davies, for the singing of pieces selected by the committee; the Sterndale Bennett Prize, awarded to Annie Cantelo, for the playing of a pianoforte composition by Sir W. Sterndale Bennett, selected by the committee, additional prizes being awarded to Rose Goode and Mary Bruce Sanderson; the Llewelyn Thomas Gold Medal, awarded to Annie Grey, for declamatory English singing, exemplified in pieces chosen by the committee; the [illegible] Prize, awarded to Frank [illegible], for the same; the Heathcote Long Prize, awarded to Herbert Lake, for the playing of a pianoforte piece selected by the committee; and the Santley Prize, awarded to Percy Stranders, for accompaniment and transposition. The certificates of merit were awarded in the female department to Effie Clements, for singing, and for pianoforte to Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gill, Amy Hare, and Maud Willett; and in the male department to William G. Wood (organ). In proposing a vote of thanks to Lady Frederick Cavendish, Professor Macfarren observed that the Royal Academy of Music had been the first institution in England to give the privilege of its instruction to women. The vote was cordially passed, and in acknowledging it Lady Frederick Cavendish expressed the regret of Mrs. Gladstone at being unable to attend, and her own gratification at having been present.

Musical Notes.

On Tuesday the 19th ult., at 3.0 p.m., and on Wednesday at 7.30, Mr. W. T. Best gave organ recitals at Messrs. Hill and Son's organ works, York Road, Camden Town. The organ is destined for Christ Church Cathedral, New Zealand. On Tuesday the programme consisted of—

1. Organ Concerto (G major), Handel; 2. Marche Religieuse, A. Adam; 3. Pastoral Introduction (Jeanne d'Arc), Gounod; 4. Scherzo for the Organ (G minor), W. T. Best (dedicated to M. Guilmant); 5. Toccata con Fuga (D minor), Bach; 6. Fantasia Pastorale, F. Lux; 7. Hungarian March (Rakoczy), F. Liszt.

On Wednesday the programme consisted of—

1. Fantasia and Fugue (B minor), W. T. Best (dedicated to M. Widor); 2. Andante Cantabile (A♭ major), O. Guilmant; 3. Fantasia Cromatica (A minor), Louis Thiele; 4. Selection from the Water Music, Handel; 5. Fantasia and Fugue (G minor), Bach; 6. Allegro Cantabile (F minor), C. M. Widor; 7. Offertoire (G major), Lefébure-Wély.

The Worcester Festival, which is to take place during the first days of September, will not be without interest as regards novelty; the noble Mass in D of *Cherubini* will occupy a place of honour.

Rubinstein's *Paradis perdu* (*Paradise Lost*) is to be given by the Philharmonic Society next season. The performance of this masterly work will be anticipated with much concern, after the recent production of *The Tower of Babel* under the composer's direction, at Sydenham. The same composer's admirable setting of Lermontoff's charming poem *Die Nixe* formed an important item in the programme of the last State Concert, the solo being entrusted to the experienced hands of Madame Patey.

Like the swallows, all our great and distinguished singers fly homewards, as to climes where golden harvests await the gathering. But the dispersion is, happily, only for a season, and with return of Spring, nature and art will be found again charming us with melodious rapture. With few exceptions, all our favourite artistes will be found at their posts next season.

The season at Monte Carlo will, it is hoped, not be denuded of its projected attractions by the somewhat sudden death of Madame Blanc, which has just taken place at Moutiers-en-Savoie.

The Italian Opera at St. Petersburg will commence its season about the middle of September.

Madame Albani will sing at both the Worcester and Norwich festivals, for each of which the note of preparation is being sounded.

The usual season of Promenade Concerts at Covent Garden Theatre will commence on the 6th proximo. Great preparations are being made to adopt the electric light both for the theatre and the Floral Hall. The latter is intended to be utilised as a saloon for the indulgence of smoking.

The Promenade Concerts, directed by Mr. Weist Hill, at Hengler's Cirque, are in the full tide of success. With such attractions as are offered by the management, rivalry need not be feared.

Singular but Seasonable Bequest.—An admirer of Beethoven has lately died, and bequeathed to the Leipsic Concert Society the sum of 6,000 marks, on the condition that at least one performance of the Ninth Symphony of the great master shall take place yearly. But if, after two years, the Society should have neglected to fulfil the testator's direction, the money is to revert to the members of his own family.

"The solemn praise of God in church music," writes Bishop Hacket, "hath ever been accounted pious and laudable, yea, even that which is compounded with art and elegancy." And Dean Comber assures us that such music "will calm our souls and gently raise our affections, putting us into a fit posture to glorify our Father which is in heaven." The music of the Church is chiefly vocal music, and vocal music pre-supposes the existence and constant use of poetry. "The harmony of numbers in sound owes its progress in no small degree to the harmony of numbers in language. Song and verse have been married together from time immemorial, and it would be strange to find them divorced in the temple of their Creator."

Historical concerts have been given from time to time in this country, and many of our readers will remember the admirable illustrations to Dr. Hullah's lectures on the history of music, which practically served the same purpose; but a far more complete and systematic course of performances, showing the gradual progress of the art, is about to be given in Paris. The first programme will include works from the early period of Greek music for the aulos or flute; an ode of the fifth century representing the music of the Christian era; a chorus of the Crusaders of the eleventh century; a piece of Spanish choral work, dated 1491; a Persian song, dated 1557; and then a group of interesting numbers by Palestrina, Purcell, Scarlatti, Cimarosa, Beethoven, and Mendelssohn. Such a series of excerpts is but rarely presented, and promises to give not only an artistic but an intellectual treat to the audience.

The operatic works of amateur composers—if indeed such a title be not altogether a misnomer—so seldom reach any serious representation or extended performance that it will be a little disappointment to find that Baron Bódog d'Orczy's *Il Rinnegato* has scored no great success. Its author is a Hungarian nobleman, who from 1869 to 1873 filled the post of Intendant at the Imperial Opera House at Pesth, and who began at an early age to compose, his songs having since acquired a very high reputation. With such a beginning it might have been expected that the Baron would at least have produced a melodious work, but this cannot in truth be said to be a fair description of his music, which is marked by strange and abnormal effects more than by any developed or consistent plan. With all the advantages of admirable mounting and an effective performance, the opera failed to attract, and it may safely be affirmed that it will be allowed to rest in the répertoire of Her Majesty's as one of the works which will but seldom be demanded.

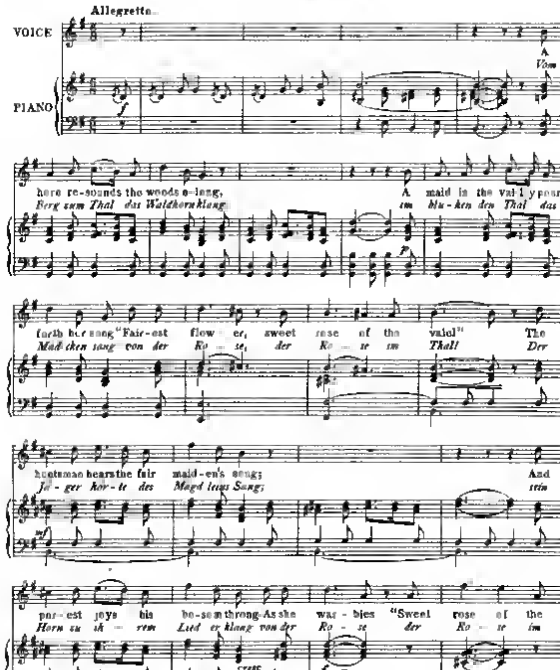
Appointment.—W. H. Stocks, organist and choirmaster to St. Thomas's Church, Woolwich.

SWEET ROSE OF THE VALE.

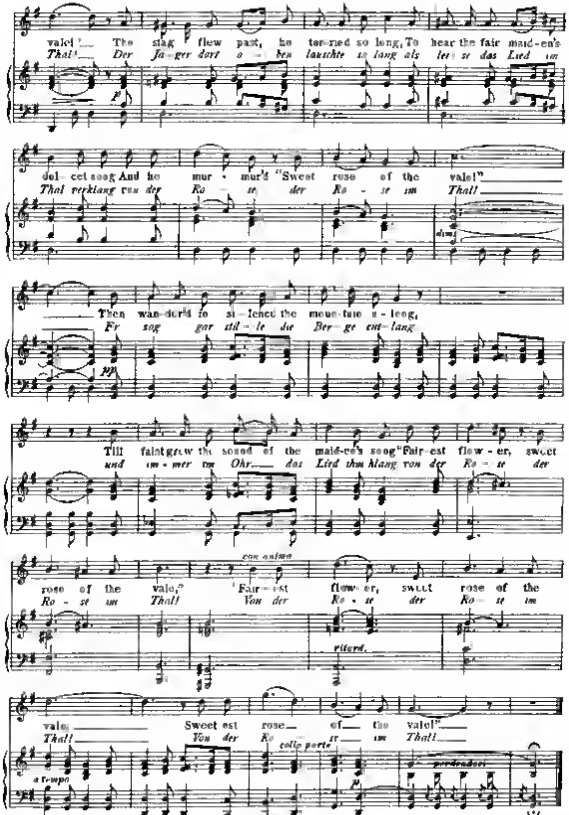
(Die Rose im Thal)

by

RICHARD WUERST.

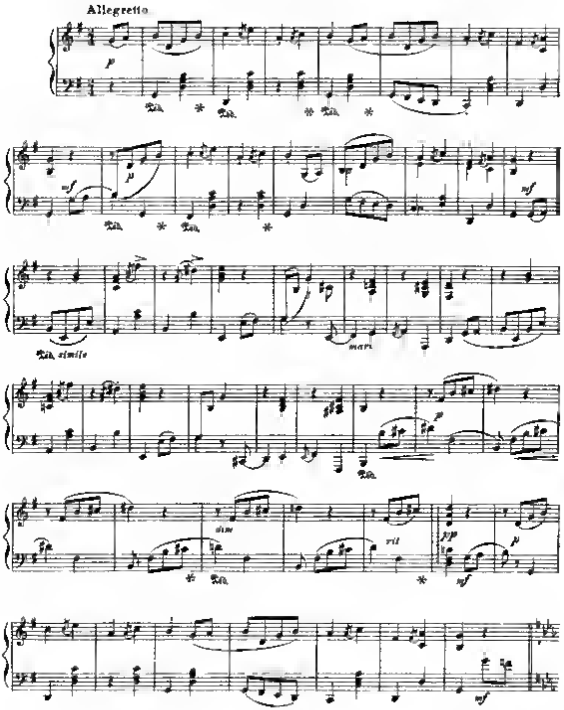


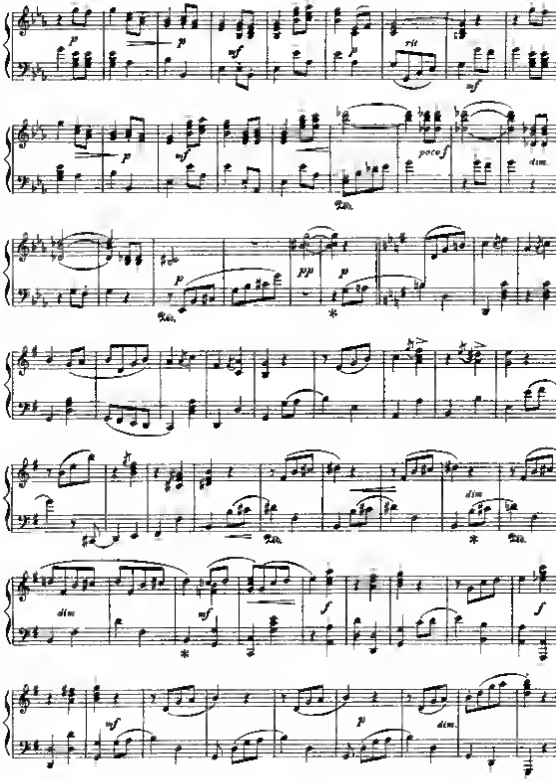
Music Printing Offices, 5 Little Windmill Street, London, W.


vale! The stag flew past, he tarried so long, To hear the fair maid-en's
Thal! Der Jä-ger dort o-ben lauschte so lang als lei-se das Lied im
p
dul-cet song And he mur-mur'd "Sweet rose of the vale!"
Thal verklang von der Ro-se der Ro-se im Thal!
dim.
Then wan-der'd to si-lence the moun-tain a-long,
Er zog gar stil-le die Ber-ge ent-lang
pp
Till faint grew the sound of the maid-en's song "Fair-est flow-er, sweet
und im-mer im Ohr das Lied ihm klang von der Ro-se der
rose of the vale," "Fair-est flow-er, sweet rose of the
Ro-se im Thal! Von der Ro-se der Ro-se im
con anima
ritard.
vale; Sweet-est rose of the vale!"
Thal! Von der Ro-se im Thal!
a tempo
colla parte
perdendosi

TH. KIRCHNER'S "NEUE ALBUMBLÄTTER."

Op. 49 No. 17





The Monthly Musical Record.

SEPTEMBER 1, 1881

THE MUSICAL LYRIC DRAMA OR OPERA

The history of the Drama is the history of man. Before there was a literature there was a Drama, and its growth is coincident with the growth of civilisation, for it is the presentation of past humanity. It is the thoughts of past days. It is the heroic actions of the giants of old. And it has been one great medium of transmitting from generation to generation those high, intellectual and moral faculties that have appeared here and there, and produced events which have led to the most important changes in this world's history. The dramatist and the poet may be said to be the two earliest professors of history, and existing in the world long before such duties and such offices were known either to universities or schools.

The first subjects of the Drama were visible representations of the supernatural. The theatre adjoined the temple. The Oriental drama is said to date its origin some two thousand years before the Christian epoch. The stream of the Greek Tragedy flows in one solemn course of religious feeling, having for its object the omnipotence of Fate over weak humanity. The drama of *The Exodus* was written by Ezekiel in the second century, and *The Passion of our Saviour* was the subject of a drama as early as the days of St. Gregory Nazianzen. Parallel with the drama, having for its subject the Supernatural, was the historical drama, having for its object the exhibition of some great hero concentrating his life and energies on some high and important result. The object of the dramatist was to secure the interest and participation of his audience in these portraitures of human life, and everything was done that could be done to fix their attention and secure their approbation. It is difficult to say in what way and to what extent was music associated with the early drama, but we learn from Athenæus that the lives and actions of illustrious men were written in verse and sung publicly by choirs accompanied with instruments. It is manifest that as the forms of expression and poetic structure advanced, so also would advance the methods of Declamation and *Recitative*. We may, however, arrive at some tolerable notion of the results accruing to music from its association with the Drama by bringing into comparison the earliest specimens of the Opera with the Opera of the present day. Composers can only use the materials at their command, and their imagination, although moving in a higher plane than their science, must and will be ever governed by the extent of that science. We cannot divide the operations of imagination and science. The imagination is the higher power, the understanding the lower. Thought is beyond mechanism. But we know that the union of the two is essentially requisite to call forth the highest powers and the noblest efforts of the artist. The materials at command of the earliest Opera writers were the Church Chant, the people's song, the Dance, and that musical expression of thought which we call *counterpoint*, or, in other words, two, three, four, or more sounds heard together, and which by natural laws were found to correspond and agree together, and prove acceptable to the ear of man.

That which is to be repeatedly seen as representative of the most powerful and deepest operations of humanity must be extraordinary in its character. The story of the Drama is one of power. It is the triumph of passion over will or will over passion. The use of music is to increase emotion; if then the Drama exhibit power, music can do no less. But there is ever a bond of union between the audience and the composer, and that is the command of power on the part of the artist and the appreciation of power on the part of the audience.

The composer has by his labour proceeded from the little song of the people to the Psychic song of deep feeling and passionate expression. Again, as the powers of the human voice became known, and as the work and labour of the vocalist bring these powers into action, the composer invents the singer's song—the song of power in execution. Then follows that heroic form of song, the grand *Scena*, the fascinating picture of some great storm or convulsion of the human heart. The situation of the singer is beyond all ordinary life, and the representation of the *scena* must be equal to the character of the imaginary fact. Here, therefore, the composer is taxed, the singer is taxed, and the capacities and emotions of the audience not less so. Here may be witnessed the wondrous power lying in music, and the subtle nature of the genius which can thus embody it, and with it so astonish and subdue the hearts of his fellow-creatures.

The habitude or form of dramatic music is *action*—action accompanied with language in a lyrical form, and this action is representative, not real. Hence arises that peculiarity in music which we call dramatic—music expressive of the scene presented to the audience. Its changes are governed by the changes of the language, by the movements of the actors, by the character of the scenes, and the general nature of the plot. Hence, whatever may be the particular portraiture demanded, the dramatic spirit is transparent beyond all other considerations. If there be singer's display, composer's display, there is above all scenic display, wherein exist the efforts of highly trained artists to realise all that the wit, ingenuity, learning, and imagination of man have brought to exercise over the means and appliances of music, for the purpose of delighting, astonishing, and enthralling the senses of the auditory.

THE EARLY DRAMA AS ILLUSTRATED BY THE GUILDS OF OLD.

EACH company had its particular play. At Whitsuntide the Drapers' Company performed "The Creation," the Wrights, "The Salutation and the Nativity," the Barbers, "Melchisedec and Lot," the Vintners, "The Three Kings," the Tanners, "The Fall of Lucifer," the Dyers, "The Deluge," the Cappers, "Moses, Balak, and Balaam," the Painters and Glaziers, "The Shepherds Feeding their Flocks by Night," the Butchers', "The Temptation," the Corvesors, "Jesus and the Lepers," the Clothiers, "Antichrist," the Glovers', "The Blind Man and Lazarus," the Blacksmiths, "The Purification," the Fishmongers', "The Sending of the Holy Ghost," the Mercers, "The Oblation of the Three Kings," the Goldsmiths', "The Killing of the Innocents," the Bowyers, Fletchers, and Ironmongers, "Christ's Passion," the Cooks and Innkeepers, "The Descent into Hell," the Taylors, "The Ascension," and the Skinners, "The Resurrection."

The principal parts of operas were, up to a late period, given to *Castrati*, and the subordinate parts to tenors and basses. On a certain occasion of Charles II. visiting the theatre he complained to Davenant of the delay in drawing up the curtain. "Sire," replied the manager, "the scene will commence as soon as the queen is shaved." The queen was impersonated by the celebrated woman player, Kynaston. Very shortly afterwards the King granted a patent to Sir William Davenant for the introduction of women on the stage.

From the year 1711 to the year 1740 Handel composed no fewer than thirty-five Italian operas for England. Both the opposition he received and the support of the court during his operatic career are well known, but the protest of a feeble hymn writer named Mason (author of "Lord of all power and might") was as remarkable for its virulence as for its disloyalty. He proclaimed, "Let Handel's music vibrate on the tough drum of royal ears—I'll none of it."

MISCELLANEOUS.

PART MUSIC.—Music in parts was certainly practised in the time of Plato, for he writes with much concern for it:—"Young men should be taught to sing to the lyre on account of the clearness and precision of the sounds, so that they may learn to render tone for tone. But to make use of simultaneous notes, and all the variety belonging to the lyre, this sounding one kind of melody and the poet another—to mix a few notes with many, swift with slow, grave with acute, consonant with dissonant, &c., must not be thought of, as the time allotted for this part of education is too short for such a work." Ptolemy speaks also of music in parts, Aristotle also.

WHAT IS RHYTHM?—The meaning of the term *rhythm* is measured flow or stream. Confine the word to music. The meaning of the word *music* is a term identical with water. A learned philologist gives the original meaning of the word muse to be water—*mous, Moses, muso* or *mouso*. Consider what water is without stream and what water is with stream. The one is dead and stagnant, the other a living motion. Now music without *rhythm* is the dead, stagnant water; music with *rhythm* the pure, limpid stream. This may have its flow and ebb, and these have their durations.

THE LAW OF PROGRESS.—The mighty stream of progress, though fed by many tributary waters and hidden springs, derives something of its force from the earlier torrents which leap and sparkle in the distant mountain recesses, over precipices, among rapids, and beneath the shade of the primeval forest. —*Charles Sumner.*

A work of art is like a paper kite which rises the higher the more the boy pulls and holds back the string, but falls the moment he lets it go.—*Jean Paul Richter.*

MULTIPLICITY OF BOOKS.—The opinion of plenty is among the cause of want, and the great quantity of books maketh a show rather of superfluity than lack; which surcharge, nevertheless, is not to be remedied by making no more books, but by making more good books, which, as the serpent of Moses, might devour the serpents of the enchanters.—*Lord Bacon.*

THE SCHOOLMASTER ABROAD.—The columns of our contemporaries are now crowded with educational announcements, both with regard to schools and publications, and we hail this fact, and congratulate ourselves that "more light" is in store for us. The month through which we are passing is by some called the *silly season* because many persons have the opportunity of airing their particular notions, or of protesting against their particular grievances. These are too numerous to engage our attention; but in the matter of education we cannot but feel an interest, and confess we are not insensible to the "land of promise" so widely displayed in the distance. The issue of new studies, new methods, new digests, marks the season, and gives assurance to the student that he will not be famished for the want of food, good, suitable, and satisfying. Learning had its origin in the East, and true to tradition amongst the foremost of the educational establishments about to assemble is the Guildhall School of Music, which re-opens its doors on Monday 19th instant. It is greatly to the credit of the City of London that the diffusion of musical knowledge should receive its fostering care, and we may be sure that where good seed is sown a good harvest may be expected.

PORPORA AND HIS PUPILS.

"YES, yes, young ladies, toss your heads as you please, the wisest and best among you is——but I will not say who, for she is the only one of my class who has any modesty, and I fear lest by naming her I might make her immediately lose that rare virtue which I wish you all——"

"*In nomine Patris et Filii, et Spiritu Sancto*," chanted Costanza with an air of effrontery.

"*Amen*," sang, in chorus, all the other little girls.

"Naughty man," said Clorinda, pouting out her

pretty lips, and tapping lightly with the handle of her fan the bony and wrinkled fingers of the singing-master, which rested stretched out upon the mute keys of the organ.

"It is of no use," said the old professor, with the *sang froid* of a man who during forty years had borne for six hours a day the brunt of all the cajoleries and perversenesses of many generations of girls. "It is not less true," added he, putting his spectacles into their case, and his snuff-box into his pocket, without raising his eyes upon the bantering and scoffing swarm, "that this wise, this docile, this studious, this attentive, this good child is—not you, Miss Clorinda; not you, Miss Costanza; neither is it you, Miss Zulietta; and Rosina has no claim to those titles; and Michela still less——"

"Then you mean me?" "No, it is I." "Not at all, he means me"—"Me"—"Me"—cry out with their flute-like and ear-piercing voices, a crowd of fifty blondes or brunettes, precipitating themselves like a flock of screaming sea-gulls upon a poor shell-fish left dry on the strand by the ebbing of the tide.

The shell-fish—that is, the maestro (and I maintain that no metaphor could apply better to his angular movements, to his fishy eyes, his cheeks speckled with red, and, above all, to the thousand little white, stiff and pointed curls of his professional wig)—the maestro, I say, forced to fall back upon the bench three times after having risen to depart, calm and impassive as a shell-fish rocked and hardened by numberless tempests, made them beg a long while before he would say which of his scholars deserved the praises of which he was generally so miserly, but had just now shown himself so prodigal. At last, yielding as if with regret to entreaties which his own malice had provoked, he took the professor's *bâton*, with which he usually beat time, and used it to separate and range in two lines his undisciplined troop. Then, advancing with a solemn face between this double row of frivolous heads, he placed himself at the bottom of the organ gallery, in front of a little girl seated upon one of the steps. She, with her elbows on her knees, her fingers in her ears, that her attention might not be distracted by the noise, studied in a low voice in order to disturb no one, bent and folded upon herself like a little monkey; he, solemn and triumphant, with leg advanced and arm outstretched, seemed like the shepherd Paris awarding the apple, not to the most beautiful, but to the most wise.

"*Consuelo!* the Spaniard?" cried out with one voice the young choristers, at first struck with surprise. Then a shout of universal Homeric laughter raised a flush of indignation and anger upon the majestic brow of the professor.

The little Consuelo, whose stopped-up ears had heard nothing of all this dialogue, and whose eyes wandered vacantly without seeing, so much was she absorbed by her work, was for some instants insensible to all this clamour. At last, perceiving the attention of which she was the object, she let her hands fall from her ears upon her knees, and the sheet of music from her lap upon the floor. Thus she remained, petrified with astonishment, not confused, but a little frightened, and ended by getting up to see if some unknown object or some ridiculous person behind her were not, instead of herself, the cause of such noisy gaiety.

"Consuelo," said the maestro, taking her by the hand, without further explanation, "come, my good girl, and sing for me the *Salve Regina* of Pergolese, which you have been studying a fortnight, and Clorinda for a year."

Consuelo, without answering, without testifying either fear or pride or embarrassment, followed the singing-master to the organ, where, re-seating himself with an air of triumph, he played the accompaniment for his young scholar. Then Consuelo, with simplicity and ease, raised purely, beneath the high vaulted arches of the cathedral, the tones of the most beautiful voice that had ever made them resound. She sang the *Salve Regina* without a single fault of memory, without hazarding a sound which was not completely just, full, sustained, or intentionally broken; and following with an entirely passive exactness the instructions which the learned master had given her, rendering with her powerful capabilities the intelligent and just intentions of the good man, she, with the inexperience and carelessness of a child, did what science, practice, and enthusiasm, would not have enabled an accomplished singer to have done—she sang with perfection.

"It is well, my daughter," said the old master, always sparing of his praises; "you have studied with attention, and you have sung with conscience. The next time you will repeat to me that cantata of Scarlatti which I have taught you."

"Si, Signor Professore," answered Consuelo; "may I go now?"

"Yes, my child. Young ladies, the lesson is finished."

Consuelo placed in a little basket her sheets of music, and disappeared behind the pipes of the organ. The professor returned his spectacles to the great pocket of his vest, and addressing his silent scholars: "Shame to you! my fine young ladies," said he. "That little girl, the youngest among you, the latest comer in my class, is the only one who can sing a solo properly; and in the choruses, whatever follies you may be committing about her, I find her always as firm and true as a note of the harpsichord. The reason is that she has zeal, she has patience, and moreover, what none of you have, and never will have, as many as you are, she has *conscience*."

"Ah, there is his great word discharged!" cried Costanza, as soon as he had gone. "He had said it only thirty-nine times in the course of the lesson, and would have fallen ill had he not reached the fortieth."

"Great wonder that this Consuelo does make progress!" said Zulietta. "She is so poor! She thinks only of learning something by which she can earn her bread."

"They say her mother was a Bohemian," added

Michelina, "and that the little one has sung in the streets and on the roads before coming here. It is not to be denied that she has a beautiful voice, but she has not a shadow of intelligence, poor child! She learns by heart, she follows with servility the teachings of the professor, and then her good lungs do all the rest."

"If she had the best lungs in the world, and the grandest intelligence to boot," said the beautiful Clorinda, "I wouldn't dispute those advantages with her, if I had to change my face for hers."

"You wouldn't lose much by the exchange nevertheless," retorted Costanza, who did not take much pains to recognise the beauty of Clorinda.

"She is not handsome, either," said another. "She is as yellow as a paschal taper, and her great eyes have no expression; besides, she is always so badly dressed. Decidedly she is ugly!"

"Poor girl! that is all very unfortunate for her—no money and no beauty!"

Thus ended the panegyric of Consuelo, and thus did they, by pitying her, console themselves for having admired her while she sang. G. SAND (*Consuelo*).

ROBERT SCHUMANN

BIOGRAPHICAL NOTICES BY J. STIELER.*

(Concluded from page 151.)

FOR years Schumann had contemplated the idea of writing an opera, and to this end he had jotted down in his sketch book a series of the most various subjects, from which he could not as yet bring himself to make a selection. It was, however, Hebbel's drama, *Genoveva*, which impressed him so powerfully that at last he chose it as the subject of the proposed opera. The treatment of the libretto, which he derived from two entirely different versions of the original legend, presented more difficulty than he had anticipated, and the result was not altogether satisfactory. The music, though abounding in wealth of beautiful thought—the overture notably being a master-work—shows that the Fates had not intended Schumann for a composer of opera. The first performance of *Genoveva* took place at Leipzig in the month of June, 1850, under Schumann's personal direction; but it was only repeated twice, and subsequent performances at Weimar and Munich were hardly more successful.†

Besides the music to Lord Byron's *Manfred*, a chorus to *Faust*, and a cantata, Schumann composed about that time his "Christmas Album for Children" ("Weihnachts Album für Kinder die gern Clavier spielen"), a collection of forty pieces for pianoforte which, unpretending and yet full of poetical spirit and refinement, are unique in their way. In sending the manuscript of this work to his publisher he writes, "These compositions are the true mirror and outflow of my heart, I may say of my domestic life. The first pieces I wrote for the birthday of our eldest child, and then one followed upon another."

The "Advent Lied," a double chorus for male voices, is Schumann's first specimen of sacred music; indeed he expressly calls it a sacred cantata. "The cultivation of sacred music," he writes to a friend with reference to this work, "is, after all, the highest aim of a composer. Whilst youth lasts we are attached to this earth with all its joys and sorrows, whereas in advanced years our aims soar higher; and this, I hope, will be my case too." Indeed, in the year 1852 he wrote not only a mass, but also a requiem with Latin words.

The revolutionary movement of 1848, and notably the rebellion in Dresden, affected and alarmed him greatly. Writing from the country, whither he had retired with his family in order to escape the wild commotion in the capital, he says, in a letter to Hiller, in Düsseldorf:—"I am working intensely hard; it is as if the storms without were driving me more to my own resources; and, moreover, my work acts as a counterpoise against the fearful weight that seems to press from without. We must make hay while the sun shines."

Early in the year 1850 Schumann and his wife undertook a concert tour to Leipzig, Bremen, and Hamburg, where, according to Clara Schumann's account, they met with the most brilliant and cordial reception. It was a few weeks after their return that, through the medium of his friend Hiller, who had been appointed musical director at Cologne, Schumann received the offer of the same post at Düsseldorf which Hiller had just vacated. Several letters were exchanged, and among the many questions Schumann addressed to his friend on the subject, there is one particularly remarkable—whether there was really a lunatic asylum at Düsseldorf, as he had seen in a book? If so, it would be very unpleasant, for once already, during a stay in a country house near Dresden, had his pleasure been spoiled by the fact of his window facing the "Sonnenstein."* However, the various objections having been overcome, Schumann accepted the post, and arrived with his family in Düsseldorf on the 2nd of September. The musical families of the town vied with each other in delicate marks of attention, in order to show Schumann and his wife how highly they were both appreciated. And during the first year Schumann himself seemed to feel extremely happy in his new sphere. His office was rendered much more easy by the fact that his predecessor (Hiller) had handed over both band and chorus in excellent training and discipline; and hence the performance of his duties was attended with success, the more so as his fame and his appearance commanded respect and admiration, though personal intercourse with him was difficult, seeing that he was extremely wary of speech, and always spoke so low that he was never quite understood. But hardly a year had elapsed when symptoms of the old illness once more appeared; and the weakness and depression which followed in its wake so impaired his efficiency as musical director, that dissatisfaction and disappointment soon found their expression in the musical circles of the town. And yet the personal regard he enjoyed was so great that his contract was renewed from year to year. A change to the seaside proved once more beneficial, but, alas! only for a short time. However, he completed a cantata, "Der Rose Pilgerfahrt," as well as his symphony in E flat major, to which, as he said, the contemplation of Cologne Cathedral had given him the first impulse; and accompanied his wife on a concert tour to Holland, in which they both gained new triumphs, Schumann being overpowered with ovations and wreaths whenever his compo-

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† In justice to *Genoveva*, one of Schumann's most poetical and refined works, be it observed that its want of success on its first performance was owing greatly to the utterly inadequate scenic arrangements. It was revived at Leipzig in [illegible] (see MONTHLY MUSICAL RECORD, December [illegible]) with great success and admirable *mise-en-scène*, and proved the event of the season. I was an eye-witness of the first performance in 1850, and a personal friend of the composer, who said to me, after the revival in [illegible], "How delighted Schumann would have been had he been spared to see his *Genoveva* thus performed." Since then it has also been given at Berlin, and is a standard opera at Mannheim and Wiesbaden.—*C. P. S.*

* The Sonnenstein is an old castle, built on a cliff near Pirna, in Saxon Switzerland, and is used as a lunatic asylum.

sitions were performed. Alas! they were the last bright days that fell to his share.

In the autumn (1853) his condition had become so alarming that the Musical Union, of which he was the director, was compelled to suggest to him, in the most considerate terms possible, that for the benefit of his health, he should for a time relinquish the post of conductor—except in the case of his own compositions—and that a substitute should be temporarily appointed. Schumann was, however, by no means pleased with this proposal, and announced his intention of conducting the next concert in person. But having failed to appear at the rehearsal at the appointed time, though an extra hour was accorded him, his friends assumed that he had agreed to their proposal, and the *bâton* was therefore entrusted to a young artist who had already acted as Schumann's substitute during his absence or illness. And thus there was a tacit understanding that Schumann's official connection with the society was at an end.

More reserved and retired than ever, Schumann was now busily engaged with collecting and revising his literary works, which he proposed to publish as a whole. He had, moreover, taken in hand another work which he had long contemplated, namely, that of compiling from the writings of all celebrated poets, both ancient and modern, their thoughts and views on music; but no sooner had he begun it than, suddenly, about the middle of February, his illness broke out again with unparalleled violence. The unfortunate man was under the impression that he heard a tone, which persecuted him without intermission, and which grew into entire compositions. Again, he thought he heard the voices of spirits, which seemed to whisper to him, now in reproachful or threatening, and again in soothing strains. On one occasion he suddenly rose from his bed during the night, and, asking for a light, insisted that Schubert and Mendelssohn had just sent him from the other world a theme which he must commit to writing at once, and nothing, not even the most loving assurances of his wife, could prevent him from doing so. The five variations for pianoforte which he wrote on this theme in this dreadful condition of mind were his last work. In lucid hours he would ask to be taken to an asylum, being persuaded that at home he could not recover. Perfectly conscious of his condition, he begged his wife and children not to approach him whenever he felt under the influence of increased excitement, whilst again he would declare that he was a sinful man, who did not deserve the love of his fellow-creatures.

A fortnight had thus passed in medical consultation, in the confident hope that once more he would be restored to health; and it was on the 27th of February, 1854, that the family doctor and two of his most intimate friends had come to pay him a visit. During the general conversation Schumann left the room, apparently quite composed; and not having returned after a while, his wife rose to look for him, but he was nowhere to be found. In the greatest consternation his friends rushed into the street to discover his whereabouts—but in vain! In his dressing gown and slippers, and bareheaded, he had quietly and unobserved stolen away from the house in order to find an end to his wretched existence in the waters of the Rhine. Fortunately he was noticed by two boatmen on the river as he threw himself from the bridge, who hastened to the spot and rescued him. They knew not who he was or whither to take him, until some of the passers-by recognised and escorted the apparently lifeless man to his house. He survived, but from the attack of that fearful night he never recovered. He fell into a paroxysm which commanded the most severe measures of precaution, and it now became above all necessary to remove him to an asylum, and separate him from his near and dear ones whom he was destined not to see again in this life. It was his personal friend and medical adviser, Dr. Hasenclever, who, with the most self-sacrificing devotion, took upon himself the sad and difficult task of conveying Schumann to the private asylum of Endenich, near Bonn, where he arrived on the 4th of March, 1854, and remained until, more than two years later, death released him from his sufferings.

In deference to his wish a pianoforte was placed in his room; but he was no longer allowed to receive visits, experience having shown that they only increased his nervous excitement. Wasielewski, his former pupil, and afterwards author of his biography, to whom we are indebted for these particulars, gives an account of the indelible and heart-rending effect which his last visit to Endenich, whither he often resorted to inquire about his beloved master, made upon him. He was permitted to see Schumann through an aperture in the door, and it was from there that he observed him for some time.

Schumann was as usual improvising at the pianoforte. The former so stately man was broken down in body as well as in mind, and his playing had become absolutely incoherent and unenjoyable. It was as if his mind, that had created the noblest works, and had striven for sublimity, had been rudely torn asunder, and as if, like a flickering light, it was spending itself in involuntary convulsions. With his wife he maintained a correspondence during the first few weeks of his confinement; but she was not to see him again until the hour when his weary eyes were closed for ever—at four o'clock on the afternoon of the 29th of July, 1856.

The remains of the departed composer were conveyed to Bonn, accompanied by his numerous friends and admirers, and, in the "Stern Thor" cemetery, were committed to their resting place. We cannot do better than close this sketch of his life with the words of his friend and biographer Wasielewski:—

"In Robert Schumann modern art has lost one of its most gifted promoters and greatest ornaments. The history of his life is at once remarkable and instructive: remarkable by the great composer's moral worth, by his genius, by his incessant striving for all that is most noble and sublime; instructive by the errors from which even he was not exempt. But his errors were those of his genius, and he who laboured and strove so nobly deserves gratitude and honour."

THOUGHTS OF GREAT MUSICIANS

COLLECTED BY LA MARA.

(From the Original German, by C. P. S.)

(Continued from page 113.)

OF THE NATURE AND SPIRIT OF MUSIC (*continued*).

54. Music is the best interpreter of affections, and the very worst of material objects.—A. W. AMBROS, *Culturhistorische Bilder.*

55. It is beauty that constitutes a necessity, and in a work of art it is the *sine quâ non*. It rests upon the liberty of mind, and shines by its very presence.—*Idem.*

OF THE LAWS, LIMITS, AND PROGRESS OF MUSIC.

56. I have never regarded as valuable an innovation which was not prompted by the exigencies of situation and expression; and there is no rule which I have not thought it right to set aside for the purpose of producing an intended effect.—GLUCK, *Italian Dedication to Alceste*, 1769.

57. A musical error is also a logical error; for the rules of composition are essentially those of ordinary reason, and being therefore known and common to all, they are also intelligible to all.—M. HAUPTMANN, *Harmonics and Metrics.*

58. The taste for clothing a subject in an artistic form proceeds from an inborn desire for regularity, which admits nevertheless of the greatest possible variety.—M. HAUPTMANN, *Miscellaneous Notes.*

59. The laws of morality are also those of art.—R. SCHUMANN, *Literary Works* Vol. IV.

60. Do not neglect or despise rules which you have not yet thoroughly digested. Nothing could be more suicidal; for even those who are less gifted than yourself might, in a second encounter, unmask you and put you to shame.—*Idem*, Vol. I.

61. Beauty of sound is above all rule, as beauty of form is above æsthetics.—*Idem* Vol. III.

62. Music has, like society, its laws of propriety and etiquette; and even those to whom their deeper meaning has not been revealed, are bound to respect and conform to them.—F. LISZT, *Gluck's Orpheus.*

63. It is not to be expected that an artist should pledge himself to poverty, obedience, and self-denial. His imagination naturally loves wealth, and longs for liberty in every conceivable form, liberty being the unalienable dowry of what are properly called the "free arts."—F. LISZT, [illegible] *The Music of the 19th Century.*

64. The rigid, and perhaps even narrow rules which the student is taught because he cannot dispense with them, are not absolute and binding laws to the master; but he is not justified either in applying arbitrarily or in overthrowing the fundamental principles of music.—A. W. AMBROS, *Culturhistorische Bilder.*

65. Passions, however violent, should never be portrayed in all their ugliness; and even when describing the most horrible situations, music should never offend but always please the ear—in short, should always remain music.—MOZART, *Letter to his Father*, Sept. 26, 1781.

66. To describe a scene is the province of the painter. The poet, too, has the same advantage over me, for his range is less limited than mine. On the other hand, my sphere extends to regions which to them are not easily accessible.—BEETHOVEN, *Letters.*

67. Whenever music attempts to be more than the language of passion, it goes out of its depth and of necessity fails.—C. M. v. WEBER, *Literary Works.*

68. Often as it has been repeated, it is not a mere phrase that music begins where speech ends—provided, of course, that music be content with its proper sphere.—F. HILLER, *Tonleben.*

69. The value of a work of art consists not in what it conceals or implies, but in what it expresses, and in the mode of expression.—*Idem.*

70. Whenever a composer attempts to be a painter in music, he will succeed in producing neither good music nor a good picture.—R. WAGNER, *Literary Works*, Vol. IV.

71. I examined the relations of music to poetry, and came to the conclusion that the extreme limits of one mark the exact point at which the sphere of the other begins, and that it is, therefore, a close union of both which affords us the means of expressing with the utmost truth and clearness, what separately and individually they cannot express.—R. WAGNER, *Letter to Berlioz, Literary Works*, Vol. VII.

72. The limits of the power of expression in music are so indefinable that they would defy any boundary commission. Between the several arts there lies a borderland in which they no longer stand out in their distinct individual colours as they do in the centre, but in which, as in a range of mountains, their colours are merged in mysterious twilight.—A. W. AMBROS, *Limits of Music and Poetry.*

73. Learn all that there is to learn, and then choose your own path.—CHRYSANDER, *Handel*, Vol. II.

74. So great has been the progress of music and so wonderful the change of taste and fashion, that the old style is no longer congenial to us.—BITTER, *J. S. Bach*, Vol. II.

75. A novelty is often no less attractive than repulsive. The latter feeling often proves the merit of a work, which in the end is more enduring than another that pleased too much on a first hearing.—PH. E. BACH, *The True Method of Playing the Harpsichord.*

76. The sole aim of the composer should be the progress of his art.—GLUCK, *Letter to his Friends in Paris*, 1778.

77. Liberty and progress are great conditions in the empire of music, as in the universe.—BEETHOVEN, *Letters.*

78. As the monument of a great man is periodically adorned with fresh wreaths, so may a great poem be set to fresh music once in fifty years.—M. HAUPTMANN, *Letters to Hauser*, Vol. II.

79. There is a great difference between reform and revolution in music. Reform is desirable in all things, in society, in politics, in no matter what, as well as in music, for it is directed against abuses and removes what is obstructive. But a revolution which overthrows and condemns all that was cherished and respected before is to me of all things the most repulsive—it is in truth a mania, a fashion, and nothing else.—MENDELSSOHN, *Letters.*

80. It will frequently happen to a composer that when his progress is apparently arrested, he subsequently finds that he has already advanced a step, and has unexpectedly gained new ground.—R. SCHUMANN, *Literary Works*, Vol. IV.

81. All new phenomena in music are the work of genius.—*Idem*, Vol. I.

82. Do not disturb the tide of time. Enjoin beginners to study the old masters, but do not ask from them that excessive simplicity which degenerates to affectation. Teach them rather to make judicious use of the wider scope which modern music affords.—*Idem*, Vol. I.

83. Music is never stationary; successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the Ideal.—F. LISZT, *Robert le Diable.*

84. The history of music teaches us that every school perishes through the principle which gave it birth. It flourishes until that principle has been carried to its last consequences; thereupon new ideas bud forth, taking up the thread of progress, like a new generation, and developing until the ideas of the preceding school have been supplanted.—F. LISZT, *Idem.*

85. To steer steadily towards an ideal standard is the only means of advancing in life as in music.—F. HILLER, *Tonleben.*

86. He who impedes the muse in her spontaneous development deprives her of her vitality.—A. W. AMBROS, *Culturhistorische Bilder.*

Of Melody

87. Melody is the sensuous part of poetry. Is it not melody that converts the spiritual part of a poem into actual feeling?—BEETHOVEN, *Madame von Arnim's Letter to Goethe.*

88. It is melody that is first and foremost in music, and affects human feelings with marvellous and magic power. It cannot be repeated too often that without expressive and natural melody, every ornament added by instrumentation is nothing but tawdry magnificence. The best definition of true melody, in a higher sense, is something that may be sung. Melody should be song itself, and as such should flow freely and spontaneously from the human heart. Melody which cannot be sung in that way is nothing more than a succession of individual sounds which strive in vain to become music.—E. T. A. HOFFMANN, *Kreisleriana.*

89. Sound is ubiquitous; but the sounds, namely the melodies which utter the loftier language of spiritual life, dwell in the human breast alone.—*Idem.*

90. In the abstract, we may regard melody as the moving element; harmony, on the other hand, as the stable element in music.—M. HAUPTMANN, *Harmonics and Metrics.*

91. The old and obsolete question whether harmony precedes melody, or *vice versâ*, has much in common with another question, viz. whether the hen or the egg existed first. It may safely be affirmed that music began with unison and melody; but it is equally certain that all melodious intervals are governed by the rules of harmony.—*Idem.*

92. Melody is the very life-blood of music—and it is above all necessary that its flow should continue and remain intact and unadulterated.—A. B. MARX, *Beethoven.*

93. Music may be compared to chess: the queen, viz., melody, has supreme power, but the final issue rests with the king, viz., harmony.—R. SCHUMANN, *Literary Works,* Vol. I.

94. "Melody" is the war-cry of *dilettanti,* and certainly, music without melody is no music at all. But observe what they mean by melody, namely, that which is easily intelligible and pleasing in rhythm. But there is melody of another type; you have but to open the pages of Bach, Mozart, and Beethoven, and it will smile upon you in a thousand different ways and forms; its acquaintance will soon make you weary of the poverty-stricken sameness of modern Italian airs.—*Idem,* Vol. IV.

95. The one and only form of music is melody; no music is conceivable without melody, and both are absolutely inseparable.—R. WAGNER, *Literary Works,* Vol. VII.

96. As the substance governs the form, and the form reveals the substance in clear and distinct outlines, so are harmony and rhythm the constructive elements, whilst melody clothes music in a real and definite form. Harmony and rhythm are the flesh and blood; melody, on the other hand, is the visible form of music.—*Idem,* Vol. III.

97. Melody is, and ever will be, the very flower of music. It is melody, even in unison, that combines all the elements of music, for it comprises both rhythm and harmony. It is the gift of heaven which the savage, the mountain shepherd, the rustic piper, each find spontaneously—it is at once the first and last, the most primitive and most advanced stage of music.—A. W. AMBROS, *Culturhistorische Bilder.*

98. Melody alone constitutes the essence of all music.—J. RAFF, *The Wagner Question.*

(To be continued.)

STREET MUSIC IN ITS ÆSTHETIC AND MORAL ASPECTS.

IN offering some remarks on the above subject we may say at once that we do not propose to waste paper and printing in demonstrating that street music as at present existing is for the most part quite unworthy of any consideration on musical grounds. Those who know this know it probably only too well, without any further proof than the painful experiences of the brain and the tympanum; those who do not know it are probably out of the reach of any argument or reason on this part of the subject. Nor is it in any degree more necessary to prove that it is to many thousands an almost intolerable daily nuisance and irritation, an interruption to both necessary work and necessary repose, and sometimes, it is to be believed, laying the foundation of cerebral disease.

This latter point would require special medical evidence, no doubt, to establish it. But it is sufficient to know that the greatest annoyance, even to the absolute interruption of study, is daily and extensively caused by what is called street music. Now this is a matter of public concern, and ought to be a subject of public police. It is not on the same footing as the unavoidable annoyance we so often suffer from "the piano next door"—that cannot be checked except by introducing a degree of interference with the conduct of private life in each man's own house which would not be tolerated. But the street music is another matter entirely. It is carried on in the public streets, and should therefore be as much subordinated to rules and regulations as any other practices affecting general public convenience. And if we can show that street music as existing, besides being a positive nuisance and injury to so many, is fraught with both social and artistic disadvantages which affect, without their knowing it, even the misguided majority who like it, we shall certainly have done something towards showing that legislative interference in the matter is not only reasonable, but is very decidedly called for.

We have just implied the admission that a majority, though of misguided persons, do like street organs and street bands; and we make this admission advisedly. We should be glad if it were otherwise, but it can serve no purpose to proceed on a false assumption of the facts, and we have direct reason to believe that if London were requested to vote on the subject, there would be a large numerical preponderance of votes for the organ grinders. Some little time ago a committee was formed—we know not if it be still in existence—to collect subscriptions and information towards the promotion of a Bill in Parliament to deal with the nuisance in a systematic manner. The committee instituted to a considerable extent a house-to-house visitation by officials, asking for support, contributions, and expressions of opinion on the matter. We had occasion to know something of the results of these inquiries. The report was, that not only was there a large majority in favour of the organ-grinders and other makers of so-called street music being unmolested, but that in many cases great indignation was expressed at the proposal to interfere with them. We have ourselves heard people living in luxury, and with every means of recreation at command, and people presumably in a certain sense educated, declare seriously that the street-organs added a pleasure to their town lives, and that they never would send one away from the door. That there should be a number of people so constituted as to find pleasure from such a source is a melancholy and pathetic fact; but it is a fact, and it is of no use to blink it, or to say that we have the numerical majority on our side. The question must be fought on other grounds.

In the first place, it must be distinctly said that in these days when the rights of minorities are so tenderly regarded, the majority argument in favour of the organ-grinders ought to go for very little, even if we regard the minority as of the same intellectual status as the majority. If a practice gives intolerable annoyance and inconvenience to a considerable minority, the fact that it gives pleasure to a majority is not, in the ordinary concerns of life, a sufficient defence. No legislative idea is more unpopular and more at variance with our general notions of fairness than that which some enthusiasts from time to time propose in relation to the suppression of drinking, that if a majority of persons in a given district object to the existence of any shops for the sale of drink they may prohibit them in spite of the wishes of the minority. Yet if a majority may not, in accordance with common fairness, force temperance on a minority, surely still less may a majority force organ-grinders on a minority. But this is not all, for it is unquestionable that the minority who dislike and who are pained and annoyed by street music as it exists are in the main the cultivated minority, the people whose opinion is worth most, and whose work is worth most to the world, and is the most likely to be interrupted and hindered by this unlicensed street cacophony. The man who but for his early death would have taken rank as the greatest mathematical light of modern times (the late Professor Clifford), passed a life of continual irritation from his efforts to shake off organ-grinders. His servants were all engaged on the understanding that one of their duties was to drive away all organ-grinders immediately, and were continually leaving in consequence of the unpleasantness they experienced in endeavouring to carry out these orders. Clifford wrote pathetically to the *Times* once, asking if those persons who encouraged

the organ grinder, as they were so fond of him, would not take him into their kitchens and let him play there, so that they might have the full benefit of his sweet strains and those who were maddened by the sounds might at least be shut out from further hearing them. And Clifford's experiences were only what many other hard-working and eminent men could corroborate.

But, putting aside even the social question of justice to the minority who suffer, there are equally serious reasons for a crusade against most of our street musicians on artistic grounds. For the fact is that they act as a wide-spread influence to demoralise the taste and vitiate the musical ear of the people at large. We have heard a well-meaning and good-natured man say that though he did not care for it himself, he "would never stop anything in the shape of music for the people." When Clifford made his protest to the *Times* as before mentioned, among the letters to which it gave rise was one from a sentimental blockhead who spoke of the debt of the people to the wandering Italian minstrels who thus brought "their native melodies" into our courts and alleys. It is not uncommon to hear those who encourage the organ-grinder (even to the annoyance of their neighbours) say that they do it for the sake of their children, who enjoy it. Now all this is nothing but ignorant nonsense. Even if the barrel-organs were distinctly in tune, which hardly any of them are, let it be understood that music is a form of artistic and emotional expression, and that nothing ground out by merely mechanical means can ever deserve the name, or be anything else than a vulgarising and debasing entertainment. The noisy, heartless clatter of the mechanical piano (an even worse form of infliction than the barrel-organ) is as far removed from anything that can be called music as the clatter of a cotton-mill. O well-meaning but ill-informed philanthropist, do you wish that the populace of England should acquire anything like an average ear for tune, and an average feeling for musical expression? Then, in their own interests, forbid the organ-grinders to them. Do you wish your children to grow up with a good musical ear, and a refined taste and feeling in music? Then send away rigorously from before your windows that "infernal machine," the mechanical piano, and do not let your children in their earliest years learn to find pleasure in listening to the most vulgar and commonplace of tunes, given out in a manner that commits assault and battery on the ear, and without the slightest shade of feeling or expression. If there be one thing more than another calculated to vulgarise children's tastes and to blunt the sensibility of their ear for music from the first, it is the habit of listening to such a monstrous burlesque of music as this.

And what of the "musician" himself, the man who turns the handle? What are you encouraging, in encouraging him and giving him sixpences? Simply encouraging vagabondage. Observe that we draw a distinction between the men who have learned to play upon an instrument in some sort of way, even when their performances are but very poor. The worst specimens of our street bands, it is true, are so villainously bad, and play so uniformly out of tune, that they can hardly claim any higher place than the organ-grinder. The best specimens generally are sadly deficient in correct tune; but some of them have some rough notions of expression and colouring in music, and have to a certain extent acquired the manipulation of musical instruments played by skill and not by mechanical means. But the organ-grinder is a mere ignorant, idle vagabond, carrying on an occupation which, as far as he is concerned, differs from ordinary begging only in the fact that he combines with begging the power of making himself an intolerable nuisance to those who are enlightened enough to hate him, and an injurious and vulgarising influence to those who patronise him. The money given for his miserable performance, to alter slightly a well-known line of Shakespeare—

"Curseth him that gives and him that takes."

It encourages him that takes it in an idle and useless life; it involves the anomaly that he who gives it is deliberately paying for the corrupting and vitiating of his own musical ear and taste.

This distinction between mechanical organ-grinding and playing upon instruments properly so called, should be taken into account whenever our legislature does give some attention to the subject, which it must sooner or later. A Bill which has been proposed, and the terms of which have been privately discussed for this object, went upon the idea that all street musicians should be required to purchase a license allowing them to play in certain places and at certain hours. But this would be a most faulty and inadequate measure, unless a distinction were made between playing and mere grinding. No such thing as organ-grinding should be recognised or licensed in any way, simply on the ground that it is a gross sham, involving vagabondage on the one hand, and injury to the ear and taste on the other hand; that it does harm to every one concerned in it, and good to no one. The organ-grinder should be disestablished altogether, given notice to quit, to learn an honest trade or betake himself to the workhouse. But the system of licensing those who have learned to play on any instrument, either alone or in concert, might be very well carried out. In such a case it should be a condition of the granting of the license that the performers should satisfy a competent tribunal of their ability to play correctly and in tune on the instruments they professed to play on, so as not to be guilty of perverting the ears of Her Majesty's subjects, and they should then receive license to play during certain hours and in certain neighbourhoods, provided that formal objection to the performances were not made by a certain proportion of the inhabitants. It would, however, be found far preferable in the end, probably, to confine the performances to certain central places such as squares and gardens, rather than to let a band parade the streets and play at odd corners even under the restrictions above suggested. In such a case the players would gain their remuneration by a definite subscription in the neighbourhood.

If it be said, But what are you going to do for the poor districts which can pay an organ-grinder but cannot pay a band? Are you going to take from them even their organ-grinder? We reply, Yes; because the organ-grinder does them really more harm than good, and because nothing better will be done until he is removed. If there is a difficulty at first in making a better form of open-air music pay in the poorer districts, Government might do something to initiate the movement by subsidising bands licensed to play in the poorer quarters. If we have people's parks, why not people's bands? And as the taste of the people improved, and their love of music quickened (which it never can do under the noxious influence of the organ-grinder), we might hope that there would soon grow up a willingness to do their part in paying for such an enjoyment, and that many a twopence might be diverted from the beerhouse to the band, to the advantage of all concerned, and would prove a far better investment of money than even a halfpenny bestowed on the lazy insolent fellow who turns the handle of a grinding-organ to the musical ruin of the souls of himself and his fellow-creatures.

OUR MUSIC PAGES

SONG in its most general acceptation is defined to be the expression of a sentiment, sensation, or image, the description of an action, or the narrative of an event by words differently measured and attached to certain sounds which we call melody or tune.

An illustration of these conditions will be found in the specimen we give with the present number, *Die Rose im Thal* ("Sweet Rose of the Vale"), which, although but a song musically, so to speak, of one idea, is perfect in expression and complete in its fulfilment. The composer, Herr Richard Wuerst, was a disciple of Mendelssohn, and he wears a mantle which his distinguished master would not be ashamed to own. He was also the theoretical master of that excellent artist, Xaver Scharwenka. The song relates very tersely the tale of old, woman's power over the heart of man. The hunter in the full excitement of the chase hears a maiden singing, and the burden of her song is *Von der Rose im Thal*. He stops, and turns from the fleet courser to the slow footed wanderer on the mountain repeating her lay. The music has the flavour of the hunt combined with the odour of the rose.

With our May number of this year an entr'acte was given from the *Neue Albumblätter* No. 12, of Theodor Kirchner; we now present our readers with another from the same work. These little pianoforte pieces are amongst the choicest and most pleasing compositions for the instrument which have appeared in recent years. Within the reach of juvenile performers, they will be found full of charm and interest even to veterans. The Allegretto, No. 17, is an idyl, simple, graceful, melodious throughout, elegant, but not wanting in power, and is a study for phrasing not unworthy of Stephen Heller himself.

MUSIC: SONGS AND THEIR CHOICE.

OF all the many forms of music the song is that which possesses the greatest power over the greatest number. There may be some excuse for Fontenelle's exclamation regarding the sonata, '*Sonate, que veux tu?*' but the self complacency of even the profoundest ignorance of music never went so far as to say, "*Chanson, que veux tu?*"

A thorough appreciation of the higher forms of instrumental music demands a very considerable extent of musical knowledge, in addition to a fair acquaintance with the special work upon which the judgment is called upon to pronounce a decision. The song makes some demand of the same kind, but far less in proportion to the high rank justly accorded to it among the varied modes of musical thought. The words tell the tale, or express the emotion or sentiment, for which the composer takes upon himself to find an appropriate tone illustration; and as he succeeds better or worse in doing this, so the song is more or less effective, touching or stirring. There is a real and not a merely arbitrary or imaginary relation between sounds skilfully disposed and our intellectual or emotional conditions. The gestures and expressions of countenance which denote pleasure, joy, grief, surprise, contempt, or anger, are not more truly appropriate reflections of the emotions they respectively indicate, than are the sounds by means of which a skilful composer illustrates the story or reflects the sentiment embodied in the words which he sets to music. He is a good musician if he succeeds in rousing the imagination to a more vivid apprehension of such story, or to a more active and intense participation in such emotion; and a bad one if, and in proportion as, he fails to produce these effects. I need adduce no proof that the relation I have referred to is real, and not imaginary or arbitrary. The reader has only for a moment to imagine the words, "Home, sweet home," set to such a strain as the air, "See, the conquering hero comes," to realise this fact keenly and conclusively. But truism as this statement may be, and even absurd as it may seem to make or to insist upon it, I regret to say that it is a truth very little realised by the majority of the numerous song writers whose works crowd the portfolios of young ladies in this country, or by the unconscious victims who purchase and perform these works. It is hardly too much to say that, with a very small amount of manipulation, the music—if indeed it be not a misuse of terms to call such writing music—of any one of these songs would suit equally well the words of any other of them. A change from the major to the minor mode, or *vice versâ*, or of the time and measure, is all that is necessary to convert the gay into the grave or the grave into the gay. Such songs have no distinctive character whatever except their uniformly low and common type. They neither reflect nor excite the smallest real emotion. Did they exhibit any trace of either head or heart, something might be pleaded in their favour, for the head may be weak and the heart strong, or the reverse. But they are equally destitute of either. They are like words placed in grammatical collocation, but possessing no significance whatever.

Who that desires earnestly to see some real improvement in the musical taste of the young people of this country, and to give them something at least of the exquisite enjoyment which good music affords, has not turned with something like despair from the advertisements or title-pages which announce the usual nonsense! "Fondest, I am ever thine," a new song by Miss Jones, words by Miss Coloquintide Jones," or "Loved one, thou art mine"? How long has this patient, deluded, and long-suffering nation submitted to this galling bondage and thraldom? Is it nothing that the banjo has made its appearance among us, been welcomed and acclimatised here, and that a troupe of white men with blackened faces, twiddling bones and knocking their ambrosial heads with tambourines, have invaded the chief temple of lyrical art in this country, and daily sacrificed for successive months to their mumbo-jumbo? All these things are closely related to each other, and a fierce desire at times arises to hear the rattle of the arrows in the quiver of the music-god, the twang of the silver bow, and the shrieks of the smitten.

Having now sufficiently indicated what is worthless and bad in this very delightful department of art, I shall ask the attention of my readers to a few words upon what seems to me good, and shall try to give them some of the reasons why I thus esteem it, and why I would invite them to share this opinion with me. In order to do this, I shall go at once to the Germans, who occupy the head quarters of the song writers by the consent of the world. In finding appropriate musical forms to express the varied emotions of the human heart, they are immeasurably before the rest of mankind.

Among the great German song writers I would mention three names as standing in the first rank—Schumann, Schubert, and Mendelssohn, the three stars in Orion's belt. Each has his own distinctive genius and merits; neither of them is in the least like the other; and no one who has once clearly caught and apprehended the quality and flavour—if I may be permitted the term—of one, could ever mistake it for the quality of the other. They differ as much as green, orange, and violet, as pine, peach and nectarine, as Shelley, Heine, and Tennyson. But the common measure of all three is supreme artistic excellence.

Here we have the grace of the Greek, with a truth and tenderness to which the Greek was mostly a stranger—the union of the classic and romantic, exhibiting all the loftiness of the one, and the sweet enchantment of the other. As the response of the Æolian harp to the breeze which sets its strings in motion, so is this precious music to the verse to which it is married. Whatever of beauty lies in the one appears "apparelled in more precious habit, more moving delicate, and full of life" in the other. It is as the sparkling water to the crystal vase which contains it, as the form and colour of the rose to the fragrance which is its breath.

Every characteristic hinted at will be found in the *Lieder* of Schubert, Schumann, and Mendelssohn. They embrace every subject suited to the amateur—songs of spring, songs of the affections, songs embracing all that is tender in humanity and worth commemorating. They are simple in form, true in spirit, and remarkable for finish and elegance of detail. So perfect are they in *technique* that they defy imitation, and this quality renders them so immeasurably superior to the ordinary ballad, that those who study them will become insensibly elevated in taste and judgment.

Let me guard myself against one possible misapprehension. It may be supposed from what I have said, or left unsaid, that I have no commendation for any English songs whatever. No supposition could be more erroneous. There are very many of great, some few of extraordinary, merit. But they are few indeed compared with the vast rubbish heap thrown up by the large majority of English writers—a heap added to every day by any one who can get some public singer—for a consideration which, whether bigger or smaller, is still a base and bad thing—to sing the rubbish to the deluded and undiscriminating audiences on whom it is palmed off. *A*

FAIRY MUSIC.

A MOSQUITO has an intense individuality. Others of insects there are that love plunder, that will shed blood to secure their ends, that are powerless in the night. But this only of these adventurers has [illegible] its infernal depredations under the colour of the FINE ARTS. Other things that shall be nameless make a business of supplying their hunger without refinement, without the accompaniments of conversation or any [illegible] whatever. It is mere appetite. But a mosquito will not gorge himself for the sake of eating; he first offers you a song; he will exhibit you many feats of dexterity; he is a good gymnast and nimble enough. Your first intimation of his presence is the finest of audible sounds, as if he had strung a gossamer upon his violin and was sounding the note far up in those lines which end the earthly scale and join on to the ethereal sounds too fine for gross mortal ears. It draws nearer. It is not a dull monotone. His swift flight and a habit of excursion give to his tone the variable and intermitting effects noticed in an Æolian harp—now loud, now soft, now near, and now far distant. It is this variety, among other things, that gives such effect to his music. Many persons that do not listen to common music listen instantly whenever they hear his. Persons without any natural musical ear can detect to a nicety every note of this airy musician, and often he sets them to beating time for him.

Some have supposed that the mosquito was of a devout turn, and never would partake of a meal without saying grace, but that can hardly be—so long is the ceremony—unless he be imagined a Puritan addicted to excessive length of service. Others suppose him a gallant, out on a serenade, singing gaily to some fair one, or some roysterer returning home from too convivial a meeting, and singing ditties and snatches as he goes. But no one who will examine this gentle creature can hold these theories. He is spare, which indicates temperate habits; he is slight and slender, and may be a little vain of his figure, but the sober grey of his dress shows that he is not a vain beau. I am upon profound meditation satisfied that the mosquito has a natural voice; that, like the nightingale, he sings of preference at night, and that blood-seeking is but an accident, while the fine arts are the true aim of his being. BEECHER (*Eyes and Ears*).

Foreign Correspondence

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *August 12th*, 1881.

THE Hofoper was opened August 1st, a fortnight earlier than usual, on account of all the other theatres being closed during summer. As some of the singers have still their holidays it was necessary to take refuge in the Gastspiele; but to this we have long been accustomed. Engagements are yet pending with certain singers. It is therefore unfortunate that foreign visitors should be unaware of this circumstance, and give their applause in some instances unworthily. Up to the present we have heard the ladies—Marie Lehmann from Prague, and M. Bréthol from Dresden, Herren Wiegand from Leipsic, and von Reichenberg from Hanover; others are now expected, among whom are Fräulein Friedmann from Cologne, and the tenor Herr Brouli from Leipsic. Fräulein Lehmann has performed Margarethe von Valois, Susanne, and Die Königin der Nacht. She was very favourably received, particularly successful as Susanne, and is now engaged for the next season. Fräulein Bréthol, being as yet a novice on the stage, made her entrée as Donna Anna, proving herself quite self-possessed. She has a talent which only wants ripening; her next rôle will be that of Bertha in Meyerbeer's *Prophète*. Herr Wiegand has been heard as Count St. Bris, Figaro, and Commendatore (*Don Juan*); he has pleased and is engaged. Herr von Reichenberg performed but once (Brogni in *La Juive*), with moderate success. The rôle is one of the best of our Rokitansky, and has been long identified with him. Next week we are promised *Tannhäuser*, the hundredth representation in the Hofoper, it having been given for the first time November 19th, 1859. The opera will be conducted on this occasion by the director himself, no other than Herr Jahn. *Tannhäuser* had been performed in Vienna for the first time two years earlier, in the arena in Hernals, a suburb outside the walls of Vienna. Fräulein [illegible] (afterwards the mother of Hans Richter, the celebrated conductor) sang Elisabeth; Herr [illegible] performed the title-rôle. The next opera, which will be given with new *mise-en-scène*, will be Gluck's *Orpheus*, in which Fräulein Papier will sing Orpheus. This very talented lady appeared for the first time on any stage last April, and as Amneris won the entire sympathy of the audience. Advised by her friends to change her name (Papier in German—Paper), the young singer proved herself a model of modesty and self-denial by resisting their entreaties.

The Conservatorium finished its sixty-fourth Schuljahr on July 15th. Only those pupils performed at the three Schluss Productionen who had taken first prizes and left the Institut. The programme was varied, embracing concertos for pianoforte and violin, solos for flute and organ, songs, and new compositions. That the list of hopeful pianists will never die away was evident, not less so with regard to the violin—a very young pupil, Karl [illegible], born in Constantinople of German parents, showed a great talent. Out of the number of singers who excelled may be mentioned the tenor Herr Rothmühl, and a baritone, Herr Lamppert, both engaged for Dresden. Fräulein Bermann was already engaged for Pesth. I have frequently mentioned her, as she is a very gifted dramatic singer, and has shown great power as Valentine, Countess (*Figaro*), Selica, Donna Anna, etc.

The number of students reached 526, of which 415 made acquaintance with the pianoforte, eighty-one with the violin, and eighty-three with the instrument of nature, their throat, as solo-singers. Seventeen of the *abiturients* (who left the college), received the medal of the society Gesellschaft der Musikfreunde, in whose hands is also the Conservatoire. Fifty professors (some extraordinary) superintend the instruction, of which twelve are for pianoforte alone. The school will be re-opened September 15th.

The operas performed in the Hofoper from August 1st to 12th were *Fidelio, Tannhäuser, Der betrogene Kadi*, with the ballet *Coppelia, Hugenotten, Loreley* (Fragment by Mendelssohn), and the ballet *Der Spielmann, Figaro's Hochzeit, Afrikanerin, Zauberflöte, In der Heimat* (Singspiel) and a ballet, *Die Jüdin, Don Juan, Aida.*

MUSIC IN MELBOURNE.

(FROM OUR CORRESPONDENT.)

July 4th, 1881.

THE exhibition commissioners have attempted to utilise the exhibition building by giving monster concerts, of which four have already taken place on four successive Saturday afternoons. They have engaged the best available vocal talent, with an excellent orchestra, and enlisted the aid of the exhibition organ, but it is to be regretted that the receipts have not warranted their continuance. Two concerts have recently been given by M. Kowalski, the first of the nature of a pianoforte recital, having only the assistance of one vocalist, Miss Christian, and the co-operation of Mr. David Lee at the organ in a duet for that instrument and the pianoforte. The duet was an arrangement by the concert-giver of Chopin's "Marche Funebre." The *pièce de résistance* of the concert was the performance of Kowalski's "Marche Hongroise" upon eight pianos simultaneously, the composer being associated with Mdlle. Charbonnet, three amateur ladies, and Messrs. Vogt, Herz, and Zelman. The performance was re-demanded. For M. Kowalski's second concert the patronage of the Governor had been secured, who attended, accompanied by our royal visitors Princes Albert Victor and George of Wales. The vocal artists who appeared at this concert were Signora Coy, Miss Christian, Miss Carandini, and Signor Coy; the instrumentalists, Messrs. Vogt, Zelman, and Herz.

Reviews.

Training School for the Pianoforte. By E. PAUER. Section A, Step 2; Section C, Step 2. London: Augener & Co.

THE present compilation forms Section A, Step 2, and Section C, Step 2, of this excellent method, which has for its object the training of the pupil from the elementary stages to that of concert playing. Following the example set by Clementi, Cramer, Hummel, Kalkbrenner, and other great masters who have devoted their lives to the development of pianoforte playing, Herr Pauer commences with twenty-four five-finger exercises, that is to say, exercises with the natural position of the hand without crossing the fingers; these are disposed with excellent judgment for the purpose of equalising and strengthening the fingers. They are succeeded by eighteen studies for velocity, somewhat after the manner of Czerny's *Etude de la vélocité*, but with the author's individual feeling and power. If made a base for study, this little volume cannot fail to promote the efforts of the industrious student towards acquiring command of passage and a mechanism for general expression, with which he may speedily advance to higher and more expansive fields of learning.

With a paternal consideration Herr Pauer does not exact the fulfilment of a duty without at the same time encouraging the pupil by offering him music for thought and entertainment. Accordingly his preparatory exercises are accompanied with what are termed *Recreations*. These consist of excerpts from the old masters, who offer so many and such interesting exhibitions of the spirit of the dance, and are presented in Section C. Here will be found twenty specimens of various orders of dance, including the Allemande, Anglaise, Bourrée, Les Bouffons, Chaconne, Courante, Forlane, Galliarde, Gavotte, Gigue, Hornpipe, Minuet, Musettes, Passecaille, Passepied, Pavane, Polonaise, Rigadon, Sarabande, Tambourin. The very catalogue of movements is enough to excite the interest of the student. They were royal favourites of a past age; but although, like many other things, the fashion of the dance cometh up, flourisheth, waneth away, and falleth into oblivion, yet the spirit which is ever present in these compositions is inextinguishable, and burns as brightly as ever. They are not all to be regarded as real dance tunes, but as pure creations, budding forth from the composer's imagination, exhibiting his fancy and ingenuity.

There are examples of Byrde, who flourished prior to the year 1623; of Bull, to 1628; of Lully, to 1687; of Purcell, to 1695; of Blow, to 1708; of Corelli, to 1713; of Montéclair, to 1737; of Sebastian Bach, to 1750; of Aubert, to 1753; of Struck, to 1755; of Handel, to 1759; of Gluck, to 1787; of Candeille, to 1827. Many amongst them are charming. They are of various degrees of difficulty, but are facilitated by the addition of the fingering, and enriched by the addition of numerous marks of expression. There may be a difference of opinion as to the omission of some portions of movements, in order to bring the work to the capacity of the pupil, but of Herr Pauer's excellent arrangement and method there can be none.

Popular Pieces from the Works of the old French Composers. Selected, Arranged for the Pianoforte, and Revised by E. PAUER. London: Augener & Co.

SUPPLEMENTING his "Training School" volume of the old masters is one which will surely make many a convert to the study of ancient history in the walks of music. There are Minuets, Bourrées, Gavottes, Passecailles, Passepieds, Rigadoons, Musettes, Tambourins, Gigues, &c. &c. These are for the most part extracted from the operas and ballets of Lully, Lalande, Campra, Rebel, Desmarets, Montéclair, Couperin, Destouches, Mouret, Rameau, Rousseau, Gossec, Grétry. Some of these distinguished names mark epochs in the history of the opera, and one amongst them an epoch of the pianoforte. Lully and Rameau were court musicians in the time of Louis XIV. and XV., and were the most distinguished writers for the Parisian court. It was a necessity that they should have an elegant and genial mode of expression, with which the king and the court could move and disport themselves. Accordingly we find manifested in their music a cheerful gravity, a calm and serene hilarity, which very happily met the exigencies of a court in which language was only used to conceal the real thought, and a set form of motions used to hide the actual feeling.

There cannot be a question that the long attention given to the construction of the court ballet enlightened the understanding and corrected the ear of the composers; and when we hear complaints of the dearth of melody in these days, we ought not to be so surprised if, with the neglect of the ballet, we are in jeopardy of losing one bright element of all that constitutes real music. The man before his generation is abused by his generation, and if ever a great thinker attracted around him a nest of hornets, Rameau was that particular individual who marked what is called the transition epoch. With regard to the pianoforte, the labours of Couperin have long been recognised and his invaluable work generally acknowledged. The pains bestowed on the selection as arranged by Herr Pauer have been a labour of love. He was in good company and must thoroughly have appreciated its atmosphere. He is the conscientious teacher who desires the pupil should be able to give an answer for the faith that is in him; who teaches principles for guidance in the perception and judgment of music, and not to be satisfied with such remarks as "I like this," or "I like that." A just and clear perception and a ready and perfect familiarity with the high and noble in art, is the sure foundation to ultimate success.

Minuet and Trio for Orchestra. By EBENEZER PROUT. Pianoforte Solo. London: Augener & Co.

THIS work was noticed in our number of May last and was recommended as a piece supplying a want in the concert room

where the orchestra is employed. It is here arranged for the pianoforte by the author, who has taken care that all the passages lie well for the player. No better arrangement could be desired.

Mimosen. Characteristic Pieces for the Pianoforte by CORNELIUS GURLITT. London: Augener & Co.

THIS composer, well known in the north of Germany in connection with his educational works, presents us with no fewer than ten pieces, each bearing a title which the music illustrates. No. 1, "Cascade," fully sustains its flow. No. 2, "Babbling Brook," follows naturally in the stream. No. 3, Nocturne, is full of graceful repose. No. 4, Lovesong, is not wanting in vehemence of passionate expansion. No. 5, Elegy, is pathetic without being dirge-like. No. 6, Valse Noble, is so clear in rhythm that it might receive the accompaniment of motion. No. 7, "Sleepless Night," the very thought is horrible, but joy cometh in the morning. No. 8, "Summer Hours," is an idyl of very tender and sweet expression. No. 9, "Resignation," marks the contrast of the outer attack with the inner cheerfulness of the mind. No. 10, "The Fountain," is continuous in its figure as befits the rise and purling of the water. These pieces are written without effort, and will be found of much service to the diligent performer.

Sowing and Reaping. Transcribed for the Pianoforte by the Composer, CIRO PINSUTI. London: Lamborn Cock.
The Unfinished Song. Transcribed for the Pianoforte by the Composer, CIRO PINSUTI. London: Lamborn Cock.

THESE two well-known songs have been arranged as pieces for the pianoforte without the voice. A musician of eminence, as the author is, knows well how to adapt and set out his ideas effectively in whatever way he desires them to appear. These arrangements then are offered to players of moderate powers, who are not blest with vocal gifts, and in them they will find an echo of the original.

Rubinstein Album. Favourite Pieces for the Pianoforte by Anton Rubinstein. London: Augener & Co.

FROM the earlier compositions of Anton Rubinstein, a selection, consisting of six of the most admired, are placed before us. No. 1, Melody, is a theme of great beauty, admirably disposed for the instrument. Clearness and healthiness pervade its conduct. No. 2, Barcarole, is tinged with a colour of the East, the [illegible] reveals the thinker as well as the worker, and the entire piece reflects that strength essentially the author's. No. 3, Romance, is a well-defined melody, with a gauze covering which heightens its beauty. No. 4, Nocturne, is a movement of much power. No. 5, Impromptu, is replete with fancy. No. 6, Scherzo, has a contrapuntal character united with phrases of a delicate handling. This may be said to be an album of gems, the work of the accomplished and perfect musician, of the artist who dares to think and dares to act.

Raff Album. Favourite Pieces by JOACHIM RAFF. London: Augener & Co.

THIS book contains six characteristic pieces for the pianoforte. Its author is the celebrated composer of many well-known works, all of which have helped to build him a reputation distinguished for artistic progress. No. 1, Manon, is a graceful movement, evincing much thought in its treatment. No. 2, Meditation, is a movement of cantabile character, full of charm. No. 3, Rans des-Vaches, is a study for the player, well marked in its character. No. 4, Fleurette, is a romance with a pleasing *refrain*. No. 5 is a romance of more turbulent feeling. No. 6 is an extremely well written Minuet. They emanate from a musician who makes no vain attempt to invest his themes with freshness and individual character, and are addressed to players of advanced powers.

Musikalische Skizzen für das Klavier. Componirt von J. CARLOWITZ AMES. Op. 1. Stuttgart: Eduard Ebner.

No. 1 of these sketches by Mr. Ames is an extremely well written movement, equally effective either for pianoforte or organ. No. 2 is of a sustained but more lively character. No. 3 again a sedate movement, good for either instrument. No. 4 is a graceful *allegretto.* Nos. 5 and 6 are both short movements, really sketches.

The work is marked Op. 1. Although the movements are exceedingly short, they evince sound teaching and a natural and easy expression. They are generally of a sustained sober feeling, so much so that they will be found useful for either the pianoforte, organ, or harmonium, and for young players very desirable practice.

A Selection of Nocturnes for the Violoncello, with Accompaniment of the Pianoforte. Composed by G. GOLTERMANN. Vol. I. Offenbach a/m, Joh. André.

THE first is designated Opus 43, No. 3. It is extremely well written to display the sustaining tone of the instrument, and also proclaims the practised writer. No. 2, Op. 49; No. 3, Op. 54; No. 4, Op. 59; and No. 5, Op. 92, are all written with the same object in view. They each display unaffected power and elegance of expression.

A Selection of Romances for the Violoncello. With Accompaniment of the Pianoforte. Composed by GEORGE GOLTERMANN. Vol. I. Offenbach a/m, Joh. André.

THIS consists of five romances—Op. 11; Op. 22; Op. 35, No. 1; Op. 60, No. 1; and Op. 92, No. 3, each of which possesses all the attributes of good writing, both as regards the music and its suitability for the instrument. Every passage is natural, and offers an inducement for study which will well repay the man of taste and feeling. To notice such healthy effort in the pursuit of art and the devotion of those who give the result of their acquirements to the education and delectation of the student, is both agreeable and eminently deserving. "That ye sow that ye reap," is a motto which cannot be belied, and to none other is a debt of gratitude more due than to the pioneer in art or science.

Quarante Etudes pour le Violoncelle par J. J. F. DOTZAUER. London: Augener & Co.

THESE studies are the invaluable legacy bequeathed to us by the master whose labours are ended. He himself one of the most distinguished performers on the violoncello, was well qualified to write studies for others. The work has had the careful revision of Sebastian Lee, and may with confidence be recommended to the amateur as well as to the professor as an admirable guide and counsellor in his studies.

The Old Chorale (Der alte Choral). Words by BEATRICE ABERCROMBIE. Music by J. L. Hatton. Stuttgart, Zumsteeg.

THE old chorale is heard from the church tower, and as the carillon ceases the singer reflects on its appeal to his soul; he fancies it speaks to him and conveys this strain:—

> "Oh, let me bear ye on my breath
> Beyond this world of sin and death,
> There be your hope, your treasure!"

The song has an admirable setting, indeed such a one as might be expected from a veteran. He loves his counterpoint, and indulges in it most appropriately, while the melody is thoroughly vocal, unaffected, and the sentiment in harmony with the words.

Miriam's Song of Triumph. Solo for Soprano with Chorus. By FRANZ SCHUBERT. London: Augener & Co.

WHAT sounds can adequately express the joy and gratitude to God of the Israelites after their deliverance from bondage, and

their passage through the Red Sea? We read of Miriam taking her timbrel and singing those words which burn with the fire of the enthusiast, but what of her song? Not unworthily has Schubert grappled with this historic and heart-stirring ode. Indeed his whole composition breathes the earnest worker striving to exhibit the poet in his highest estate. The solo begins with the theme "Strike the Cymbal," and the chorus quickly respond, and with great life the first movement concludes. The second movement, "Out of Egypt," also for chorus intermixed with solo, begins in a more pastoral style, but the "horrid depths" through which they have passed are depicted in accents of terror. Then follows the movement portraying the host of Pharaoh pressing on towards them until amidst their groans they "sink to the bottom like a stone." The next movement is a thanksgiving "The horse and his rider are thrown into the sea." The *reprise* of the first movement, "Strike the Cymbal," with a fugued subject, offers a fitting climax to the story. Schubert must have been a great admirer of his friend Beethoven in his "Mount of Olives," for in the coda to Miriam's song he has unwittingly grasped the hand of his fellow worker and thinker.

Phases of Music in England. By FREDERICK J. CROWEST. London: Remington & Co.

THIS book begins with a chapter on musical criticism, which advances the startling theory that the *critic* is the teacher rather than the *professor*. What great composer do we read of whose theory or practice was influenced by the critic? Was Sebastian Bach influenced? Was Handel? Was Mozart? Was Beethoven? Was Rossini? Was Verdi? How can the future of musical England be said to rest in a great measure with the critics and their criticism? How can it be said the life or death of music as an art is in their hands? We presume the art of music must be learned as any other art is learned, namely, from the lips or by the precepts of the well-informed professor, who makes it his business to teach his art or to write about it. It is remarkable but not less true that the artist and the critic are seldom found in the same individual. That the critic may encourage or discourage is beyond question; but further than this his influence is seldom felt. He cannot say a good thing is bad, nor can he say a bad thing is good. It is not his business to teach. If he do so it is gratuitous, and he may very probably not be thanked for it. A chapter is devoted to the too prevalent custom of *encoring* which obtains in England to a far greater extent than on the continent. It is a vicious practice, and the author of "Phases" is fully justified in his strictures on the custom. With regard to Church music, which occupies a chapter, it would never have fallen to its low condition had it received the patronage and support of those who administer the lands of the Church. While activity might be seen on all hands outside the Church within was stagnation and consequently death. Street music represents another chapter, but leaves the matter where it was found. A chapter is levelled against the royalty system of publishers, called musical *commercialism*; but has the author no eye to commercialism when he sets out with the principle that he above all others is qualified to teach how recitative is to be sung? The "three years' system" meets with exposure, and we are next treated to a chapter on "Amateurs" and "Professionals." Both have their position and vocation, and if possessed of education and left alone may prove always harmonious. In a chapter on singing we are told it takes a first rate master twelve months at least before he can honestly say to himself "I know that man's or woman's voice. I must fight shy of that, but I must train and develop this." A body of "petticoats" forming the orchestra "of the future" is prophesied in the chapter on "Women and Music," except that the "wind" family are not expected to find much favour with women. In perusing the book one cannot but be struck by the constant parading of "Trinity College, London," which is in the author's opinion the training school *par excellence* of the world, and it is difficult to disassociate the *commercialism* of this fact. However, the author has so many good intentions that one must regret the frequent personalities which disfigure his pages. They challenge opinion and give a bias where a real grievance would derive benefit from ventilation.

A Dictionary of Music and Musicians (A.D. 1450–1881). Edited by GEORGE GROVE, D.C.L. Vol III., Part 13.

THE present number of this excellent work ranges from Planché, the poet, to Hans Richter, the conductor. The first, one of the idols of the British public, was esteemed, valued, appreciated, and is lamented. No librettist excelled Planché in the neatness and polish of his verse. His burlesques were never vulgar, his verse never common-place. He wrote like an accomplished gentleman, and he lived a life consistent with his good taste. The names of Playford, the English author and publisher; Pleyel, the pupil of Haydn, also a publisher; Pohl, the author of "Mozart and Haydn in London;" Porpora, Praetorius, Prout, show the universality of research, while to the man born before Mozart was dreamed of and who had an almost equal power over harmony with that great genius, Henry Purcell, an exhaustive chapter is not unworthily dedicated. Such a luminary is seldom vouchsafed to us; and in the works he has bequeathed us we trace the kindred spirit of Mozart in the grace and power they exhibit. The modern school of writers in Joseph Joachim Raff receives due attention; a catalogue of his works is added for the convenience of the reader and also to testify to the great industry of the composer. Two other names appear to whom is due special notice, those of Rameau and Reicha. The first was chiefly instrumental in bringing about what may be termed the transition epoch of music; the second in issuing treatises which have proclaimed the principles of music in such clear and unmistakable terms that the student may in a very great measure educate himself; and these have embraced every branch of the art, both in composition and instrumentation. The Dictionary is not only personally historical, but overflows with information scientific, technical and illustrative of discoveries in music, of reforms in music, in fact of all that is essential for the professor, the artist, the amateur to have acquaintance with. Such a work does honour to the compiler, for but small reward can he have for his labour beyond being in the proud position of a public benefactor.

Musical Notes.

RUBINSTEIN'S *Nero* will be given during the coming season at Pesth. The opera will be produced under the superintendence of the composer, who will conduct his own work, and who in himself displays all the attributes of a distinguished conductor of an orchestra.

THE National Theatre, lately opened at Prague, is unfortunately reduced to ruins by fire. As usual, the carelessness of workmen on the roof of the building is said to be the cause. Again—no fewer than three theatres have lately fallen a prey to that insatiable element. The theatre *Politeama Felsineo* at Bologna, the opera house at Cadiz, and that at Belfast in Ireland.

BALFE was a prolific composer of operas, as the following complete list of works will prove:—1. *Rivali di Se Stessi*, Palermo, 1829; 2. *Un Avvertimento ai Gelosi*, Pavia, 1830; 3. *Enrico IV. al Passo della Marna*, Milan, 1833; 4. *Siege of Rochelle*, London, 1835; 5. *Maid of Artois*, 1836; 6. *Catherine Grey*, 1837; 7. *Joan of Arc*, 1837; 8. *Diadeste*, 1838; 9. *Falstaff*, 1838; 10. *Keolanthe*, 1841; 11. *Le Puits d'Amour*, Paris, 1843; 12. *Bohemian Girl*, London, 1843; 13. *Daughter of St. Mark*, 1844; 14. *Les Quatre Fils Aymon*, Paris, 1844; 15. *The Enchantress*, London, 1845; 16. *L'Etoile de Seville*, Grand Opera, Paris, 1845; 17. *The Bondman*, London, 1846; 18. *The Devil's in It* (Letty), 1847; 19. *The Maid of Honour*, 1847; 20. *The Sicilian Bride*, 1852; 21. *Pittore e Duca*, Trieste, 1856; 22. *The Rose of Castile*, London, 1857; 23. *Satanella*, London, 1858; 24. *Bianca*, London, 1860; 25. *Blanche de Nevers*, London, 1863; 26. *The Puritan's Daughter*, 1861; 27. *The Armourer of Nantes*, 1863; 28. *Il Talismano*, composed 1865. Three cantatas—one in Paris, one in Bologna, and one for Exeter Hall, London.

WEBER'S *Preciosa*. Although the overture is a stock-piece with orchestral societies, it was long since the drama itself had been presented in England with its accompanying music as written by Weber. Thanks to the visit of the *Meiningen* Company, the opportunity was afforded of hearing the work as intended by the composer. The admirable music in its fitness for the play is only another proof of the sound judgment and accomplished handling of its illustrious author. Would that he had lived and been induced to re-mould and enlarge his materials for the lyric stage!

REPORT speaks highly of the performances on the pianoforte by M. Ernst Perabo, who has established a reputation for himself in the north of Germany. He will visit London early in September, and it is hoped admirers of the modern school may have the gratification of hearing still another *pianiste* of note this year.

BEN TROVATO.—The luggage of Mr. Carl Rosa, consisting of his operatic paraphernalia, was lately deposited at a well-known junction of the railway, in order to be transferred to a different line, when a zealous porter, noticing the labels, jumped to the conclusion that the packages were no other than dynamite explosives, and that Mr. O'Donovan Rossa had had the effrontery to publish his criminal connection with the dangerous packages. Accordingly, the attention of the station-master was called and that of the police to examine the directions so unblushingly paraded. The mystery was solved by Mr. Rosa appearing, and enjoying the joke at the expense of the well-intentioned employé of the railway company.

DURING the past month the music of this great city has found a fitting home at the Promenade Concerts given nightly at Covent Garden Theatre. The programmes are of a popular character, suited to an audience that walks if not listens. An excellent orchestra may be heard performing both good and bad music. Bad music well given is in the same position as a bad excuse politely offered. It is accepted under conditions.

ALL sorts of rumours are afloat with respect to *Parsifal*, the last begotten child of Herr Wagner's theories. Great preparations are said to be making at Bayreuth for its representation next year. The parents and the nurses, however, are not in perfect accord as regards its public presentation. Perhaps the doctors may impose a unity of feeling and thus secure a safe accouchement.

MME. MUSARD, the widow of the famous conductor, who for many years past graced with her presence all the musical gatherings of Paris, has left by her will a considerable sum of money to the fund instituted by Rossini for the benefit of old musicians, thus perpetuating and enhancing her claims to admiration.

WE have received the prospectus of the new Conservatoire of Music of Xaver Scharwenka, in Berlin, which will be opened on the 1st of October next. Amongst the professors we notice the names of the brothers Xaver and Philipp Scharwenka, Albert Heintz, Philipp Rüfer, Martin Röder, Wilhelm Jähns, Dr. Wilhelm Langhans. Every branch of the art will be taught, and with such distinguished assistants little doubt need be felt for the success of Scharwenka's undertaking.

THE *Neue Zeitschrift für Musik* reports that Bülow, with rare high-minded generosity, has not only given a new organ to the Catholic Church at Meiningen, but has bestowed on it a present in money of the value of 1,000 marks.

THE Michaelmas Term of the Royal Academy of Music commences on Monday the 19th instant, and extends to Saturday, 17th December.

ESCUDIER.—Leon Escudier, the famous musical critic, and who owned the *Art Musical*, is dead.

APPOINTMENTS.—James C. Culwick, late St. Ann's, Dublin, to Chapel Royal, Dublin. Frederick Watts, to St. John's Church (Roman Catholic), Bath.

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Class A.—Pianoforte Studies.

Selection.

No. 1.—Works by Alkan, Bertini, Cramer, Czerny, Henselt, Herz, Hünten, Kalkbrenner, Koehler, Pauer, Reinecke, Schmitt, &c.

No. 2.—Works by Alkan, Beethoven, Brahms, Chopin, Cramer, Doehler, Heller, Henselt, Hiller, Hummel, Kalkbrenner, Koehler, Kullak, Mayer, Mendelssohn, Rheinberger, Scharwenka, Steibelt, Taubert, Thalberg and Wollenhaupt.

Class B.—Very Easy Pianoforte Pieces.

No. 4.—Works by Beethoven, Bertini, Beyer, Clare, Craven, Czerny, Dale, Diabelli, Hermann, Hünten, Lee, Reinecke, &c.

Class C.—Classical Pianoforte Pieces, Easy.

No. 7.—Works by Bach, Beethoven, Clementi, Diabelli, Dussek, Haydn, Hummel, Kuhlau, Loeschhorn, Mendelssohn, Mozart, Rameau, Reinecke, Steibelt, &c.

No. 8.—Works by Bach, Beethoven, Clementi, Diabelli, Dussek, Eckhardt, Haydn, Hummel, Hünten, Kuhlau, Mendelssohn, Mozart, Rameau, Reinecke, &c.

Class D.—Classical Pianoforte Pieces, Moderately Difficult.

No. 10.—Works by Bach, Beethoven, Chopin, Corelli, Couperin, Gluck, Handel, Haydn, Kuhlau, Mendelssohn, Mozart, Müller, Rameau, Reissiger, Schubert, Weber, &c.

No. 11.—Works by Bach, Beethoven, Boccherini, Couperin, Czerny, Dussek, Hässler, Handel, Haydn, Hummel, Mendelssohn, Mozart, Müller, Rameau, Rosenhain, Schubert, Weber, &c.

Class E.—Classical Pianoforte Pieces, Difficult.

No. 12.—Works by Bach, Beethoven, Chopin, Czerny, Handel, Haydn, Hummel, Mozart, Onslow, Pollini, Schubert, Weber, &c.

Class F.—Classical and Modern Pieces, Very Difficult.

No. 15.—Works by Sterndale Bennett, Brahms, Doehler, Heller, Henselt, Liszt, Mendelssohn, Moszkowski, Pauer, Raff, Rheinberger, Scharwenka, Schumann, Taubert, Thalberg, Wagner, &c.

Class G.—Modern Pianoforte Pieces, Easy.

No. 16.—Works by Bertini, Beyer, Burgmüller, Clare, Dale, Dorn, Eyken, Heller, Hermann, Koehler, Krug, Lee, Oesten, Pieczonka, Rummel, Smith, Spindler, Stern, Voss, &c.

No. 17.—Works by Beyer, Burgmüller, Clare, Scotson Clark, Cramer, Crowe, Delcec, F. Algern, Edouard Dorn, D'Ourville, Engel, Eyken, Handel-Glover, Heller, Hermann, Hünten, Koehler, Krug, Lee, Liebich, Mackenzie, Oesten, Pieczonka, Raff, Reinecke, Roeckel, Rummel, Schmitt, Schumann, Smith, Spindler, Talexy, &c.

Class H.—Modern Pianoforte Pieces, Moderately Difficult.

No. 19.—Works by Beyer, Brunner, Caradori, Scotson Clark, Edouard Dorn, D'Ourville, Egghard, Eyken, Fliege, Handel, Gade, Goetz, Heller, Henselt, Holst, Koehler, Kuhe, Lee, Loeschhorn, Löw, Pauer, Scharwenka, Sydney Smith, &c.

No. 20.—Works by Benedict, Brunner, Clark, Dorn, Eyken, Gade, Ghys, Grieg, Heller, Hermann, Koehler, Kuhe, Lee, Liszt, Lunel, Selby, Mann, Moszkowski, Pauer, Pieczonka, Raff, Rheinberger, Scharwenka, Schumann, &c.

No. 21.—Works by Armstrong, Calkott, Clark, Dorn, Eyken, Heller, Hermann, Kuhe, Lange, Moszkowski, Pauer, Pieczonka, Reinecke, Rubinstein, Scharwenka, Sydney Smith, Wollenhaupt, &c.

No. 22.—Works by Alexander, Burgmüller, Clark, Dorn, Dorn, D'Ourville, Eyken, Goetz, Heller, Koehler, Kuhe, Lachner, Lange, Löw, Moszkowski, Pauer, Reinecke, Scharwenka, Sydney Smith, &c.

No. 23.—Works by Bennett, Baumgardt, Clark, Dorn, D'Ourville, Eyken, Heller, Koehler, Kontski, Kuhe, Lee, Löw, Reinecke, Roeckel, Scharwenka, Schumann, Smith, Volkmann, Wagner, &c.

Class I.—Modern Pianoforte Pieces, Difficult.

No. 26.—Works by Bennett, D'Ourville, Grieg, Henselt, Hiller, Holst, Koehler, Kullak, Liszt, Moszkowski, Pauer, Perabo, Raff, Rheinberger, Scharwenka, Schumann, Sydney Smith, Volkmann, Wollenhaupt, &c.

No. 27.—Works by Benedict, Bennett, Brahms, D'Ourville, Heller, Henselt, Hiller, Holst, Jaell, Koehler, Kullak, Liszt, Loeschhorn, Moszkowski, Pauer, Raff, Rubinstein, Scharwenka, Schumann, Silas, Taubert, Thalberg, &c.

Class K.—General Selections, containing Modern and Classical Pianoforte Pieces of all Degrees of Difficulty.

No. 24.—Works by Bach, Beethoven, Chopin, Clark, Clementi, Dorn, Eyken, Goetz, Haydn, Heller, Koehler, Krug, Lange, Lee, Liszt, Moszkowski, Mozart, Pauer, Reinecke, Scharwenka, Schubert, Schumann, Spindler, Volkmann, &c. Selection of Duets, Pieces for Two Pianofortes, Eight Hands, &c.

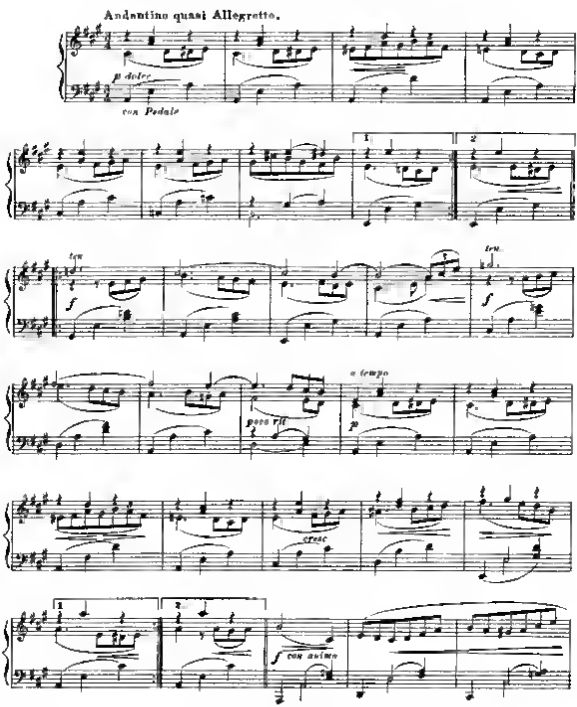
No. 25.—Works by Bach, Beethoven, Bendel, Benedict, Chopin, Clark, Cramer, Diabelli, Dorn, D'Ourville, Eyken, Gurlitt, Haydn, Heller, Hünten, Hermann, Hummel, Jensen, Koehler, Krug, Lee, Mozart, Pieczonka, Raff, Reinecke, Roeckel, Rohde, Scharwenka, Schumann, Spindler, Stern, Wollenhaupt, &c. Selection of Duets.

AUGENER & CO., School Department, 86, Newgate Street, London, E.C.

C. GURLITT'S MIMOSEN, Nº 8.

SUMMER HOURS.

IDYL.



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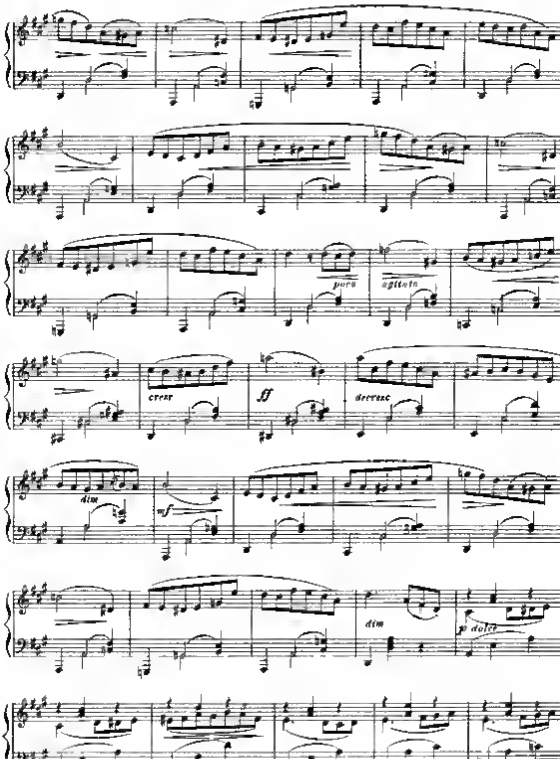

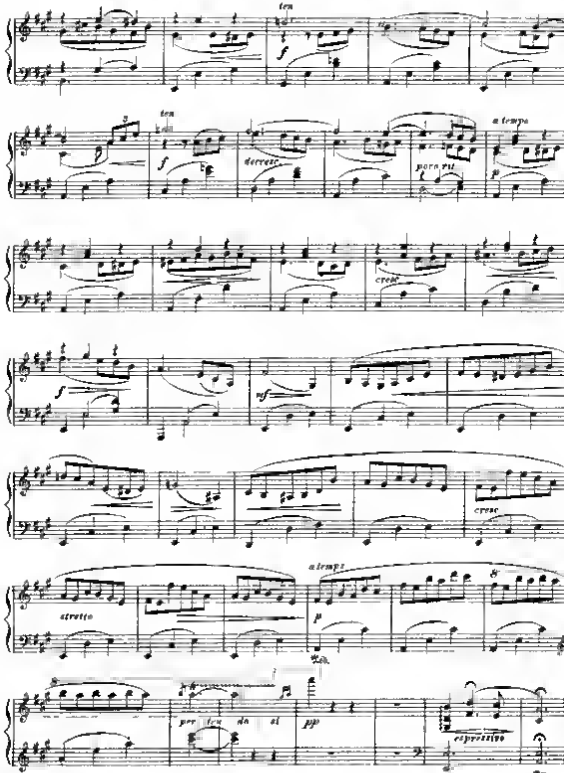
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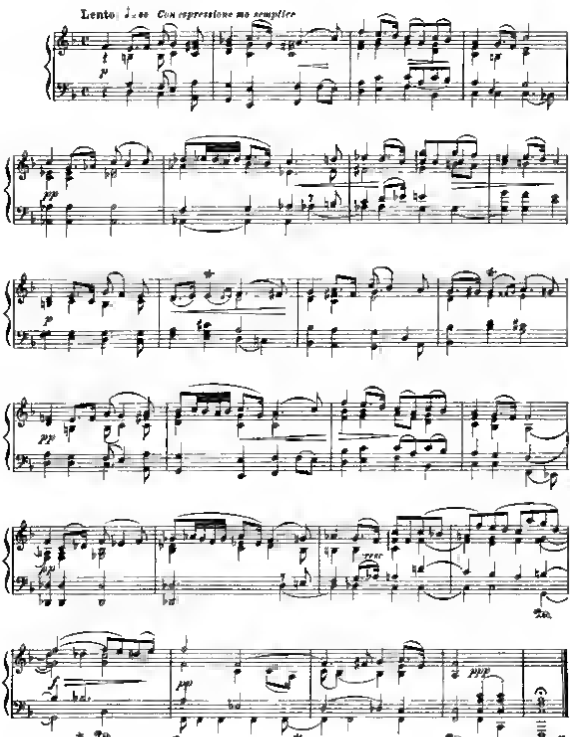
REINECKE'S MAIDENSONGS. Nº 9.



The Monthly Musical Record.
OCTOBER 1, 1881

STATE OF MUSIC BEFORE THE RISE OF THE OPERA.

THERE are two distinct histories of music—one the history of learned or scholar's music, the other the history of music as "understanded of" the people. Of the first, it may be remarked, it has been created by the necessities of public worship. Music is a necessary part of public worship, or rather an essentiality, for, in fact, music is the loom by means of which the service is woven. Song and dance are the forms "understanded of" by the common people. They are the vernacular music of the human race and, like language amongst the common people, the modes of thought and expression are of a very limited nature. It has been said that the ordinary working man of this country rarely uses more than three hundred words, a vocabulary found to be fully sufficient for the exigencies of human life in that degree. Now, if the dictionary for the utterance of the thoughts and ideas of the working man be so short and yet so satisfactory, how small, how very tiny, will be the expressions of his musical language in even its fullest and most perfect range and character. A song, if not cast in the form to which he is accustomed, if not fixed in the framework familiar to him, is no song. With the dance, however, there is not so much uncertainty, for there must always be in a dance-tune a rhythm, and a shape which appeal to the muscles. And yet there is many a dance on which the common order of people would bestow but little or any sympathy. The grace, dignity, and repose of an old Court dance complete the idea of a dance wholly foreign to the notions of a working man, and it would prove as distasteful to his feelings as it would be impossible with his habits to realise. But as in the case of the working man's language the three hundred words form the very foundation of the language itself, so is it with his music; his song and dance will prove to be the real basis of all secular composition. It is a curious fact that for many centuries these three elemental forms of music were found to be amply sufficient for the wants of the people of every grade and class. However rude they may now appear, they satisfied the noble and the baron, the vassal and his slave.

The time came for a marvellous advance in language, arts, and sciences, and the classic models of the old world may be said to have directed and governed the minds of the great artists who took the lead in this movement, and whose works remain with us as imperishable records of the blaze of light that time shed over Christendom. This advance took place some four centuries ago, but with respect to music, however might be desired its advancement in degrees similar to that of poetry, painting, sculpture, and architecture, that desire could not be gratified, for there were no such models in music of ancient days to appeal to. There were no forms to imitate, no perfection to seek to attain to; in fact, there was nothing to look up to. There had existed with the Greeks a language-music, a declamation, or what may be termed a large and varied kind of recitative, which was, no question, as artistic in character as it was effective in result; and looking backward on still more ancient times there was in the Hebrew Church an order of song, beyond contradiction fully equal to the expression of the most marvellous poems that the world had ever seen or will see.

But in the Church the artistic life of music was directed to the creation of an entirely new thing—the musical composition in many parts. The study of music in this direction ultimately led to the discovery of the doctrine of the harmonic rhythm, and in the early treatment of the harmonic rhythm, the language-rhythms were altogether neglected, and in many instances destroyed. The discovery of the harmonic rhythm and the creation of part music led as far as respects the Church to the destruction of the natural rhythms of the language. To read the portion of Scripture selected by Tallis or Tye, or any other worthy of the Tudor epoch in the times and rhythms invented by those composers, would be a dreary and distasteful task. But it was too much for human nature to endure that for the pleasure resulting from listening to a succession of little more than chords in music, the higher pleasure of appropriate and beautiful expression in language should not simply be ignored, but one might almost say designedly and of wilful purpose utterly destroyed; so much so that whether the words were jubilant or penitential, the form of the presentation in music prevented any attempt of their true expression in spirit, and concealed, if not indeed mutilated, the harmonious and charming proportion of the words as mere language

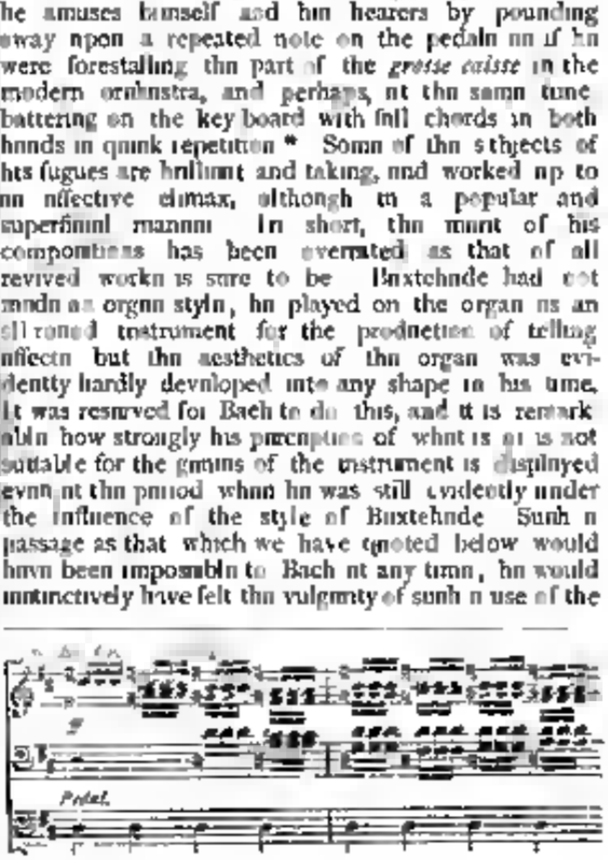
BACH'S ORGAN COMPOSITIONS AND THEIR TREATMENT.

IT is somewhat difficult to realise to ourselves the place which the organ, and the compositions written for or extemporised upon it, took in the musical world of North Germany at the time when Bach was the great virtuoso on the instrument. In the present day the organ is so much kept in the background, so almost universally regarded as a kind of exceptional instrument, chiefly met with in churches, and useful mainly for the accompanying of church choirs in the performance of psalms, hymns, and anthems, that it is difficult to carry ourselves back to a time when the instrument was the leading solo instrument of the day, furnishing the same opportunity for the display of musical memory, readiness, and executive power, which the grand pianoforte now furnishes to our leading executants, and apparently attracting something of the same kind of interest and enthusiasm which now-a-days leads people to wait long in the lobbies of St. James's Hall in order to get the

best available seats to hear Rubinstein or Bulow, or some more recent light of the key-board. Yet there is no doubt that such was the place occupied by the organ which Silbermann built and Bach played. The instrument was usually situated in a church, but it was available at extra-service hours for an organ-player to show what he could do in the way of extemporising fugues and what were his proficiencies as a pedalist. And the performance to be heard was a higher one in some respects than that which is to be heard at our modern pianoforte recitals. The passionate feeling, which is so distinctive a character in modern music, was not then awakened, certainly, and the themes treated might have seemed cold and formal to modern ears. But to balance this there was the display, not merely of executive and interpretative power, but of the power of musical construction and combination in a degree which is rarely displayed now. Few leading organ players thought of playing from notes: to prelude, and then to conduct a fugue, either on a subject supplied by others or invented by the player, to a well wrought-out and logical climax was the object of the ambition of the player, and of the interest of the hearers. Such a style of public performance, if restricted in its form of expression, was in some senses loftier and more dignified in its aim than much of modern solo-playing can be said to be.

But it would be a mistake to suppose that the element of display, of "virtuosity" we may perhaps call it, was absent from these organ performances in the old Lutheran churches. That element, we hold, was never absent from any healthy period of musical life, nor from the mind and sympathy of any healthily constituted musical genius. The joy of triumphing over executive difficulties is in itself a feeling not to be despised; and it is difficult for any good musician to write or to execute an effective *bravura* without leaving in the minds of the listeners a sensation of something more than mere executive power, a feeling of having been under the influence of an intellectual energy. And Bach, there is every reason to think, was no exception to the rule that nearly all great musicians have been great performers. He was, at an early period, proud of his executive power, and liked to display it, and he had predecessors who had enjoyed a similar reputation. Buxtehude, his most eminent predecessor, was the great executant musician of his day and country, who drew crowds to his organ performances, just as eminent pianists now draw crowds to their recitals. And it is in regard to this that one part of the interest attaching to Bach's organ music arises. For it was in this department of composition chiefly, if not solely, that he was brought into public competition with the musical talent of his day, and measured himself in composition and executive power against his contemporaries. Hence there is a peculiar interest attaching to his organ music rather different from that which attaches to his great choral works. The latter were written in advance of the musical capabilities of his day; they were written up to a theory of ideal excellence and completeness rather than with a view to effective performance at the time; and it seems scarcely possible that he could have heard the *Passion* adequately performed, or the B minor mass performed at all, for his own ears to hear. But in his organ music he wrote that proportion of it which he did write down and publish (a small proportion probably of what he played) for public performance on the spot and with the resources and means actually available; so that in this class of composition we have him, as it were, face to face with his public, and relying on practical effectiveness as well as on theoretic or ideal excellence in his music.

If we study the organ compositions merely in regard to this quality of effectiveness, it is remarkable how wide is the space between Bach and not only his predecessors but his immediate successors. It must not be supposed by any means, however, that the most admired compositions previous to his day are in one sense dry or ineffective. In Buxtehude's compositions—some of which have been re-published lately, the opening for criticism is rather in the other direction. In Buxtehude there is not only a good deal of fancy and inventiveness (not very much constructive power), but there is a certain amount of sensationalism. His compositions show in many cases a decided aim at the production of taking effects, calculated to "bring down the gallery," as when he amuses himself and his hearers by pounding away upon a repeated note on the pedals as if he were forestalling the part of the *grosse caisse* in the modern orchestra, and perhaps, at the same time battering on the key board with full chords in both hands in quick repetition.* Some of the subjects of his fugues are brilliant and taking, and worked up to an effective climax, although in a popular and superficial manner. In short, the merit of his compositions has been overrated, as that of all revived works is sure to be. Buxtehude had not made an organ style; he played on the organ as an all-round instrument for the production of telling effects, but the aesthetics of the organ was evidently hardly developed into any shape in his time. It was reserved for Bach to do this, and it is remarkable how strongly his perception of what is or is not suitable for the genius of the instrument is displayed even at the period when he was still evidently under the influence of the style of Buxtehude. Such a passage as that which we have quoted below would have been impossible to Bach at any time; he would instinctively have felt the vulgarity of such a use of the

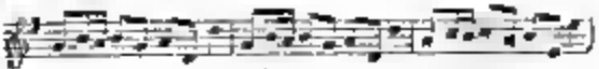


instrument. The distinction between him and his model (for in his youngest days he is known to have been an admiring student of the popular organ player) may be well studied in comparing his brilliant fugue in D major (the delight of young players) with that in F by Buxtehude, by which it is evidently suggested, not only in regard to general style, but even to a certain similarity in some of the passages. Both are essentially *bravura* works, and in both the theme of the fugue is calculated rather for the suggestion of brilliant passage-playing than of modulation, which in reference to the highest capabilities of this form of music is a manifest defect. But in the Bach composition we are struck at once by the power and vivacity of the lead-off of the prelude, and its bold modulations and transpositions; and in the fugue, though the subject is not essentially an organ subject, and the treatment is rather weak in places, it is worked up to a climax quite beyond the power of Buxtehude, and is noteworthy throughout for the experience it shows in the handling of the instrument, in the most effective way of grouping the chords and disposing the parts, of which there is no evidence in Bach's predecessor. The whole is a very brilliant and effective show piece, with a pedal part in which one can imagine Bach prided himself in showing off his powers as a pedal player on the heavy and broad-scaled pedal key-boards of his day; and in spite of its old-fashioned style it is still very effective to a modern audience when brilliantly played, in a place not too large for echo to interfere with the clear production of the pedal passages.

Bach, however, when he wrote this prelude and fugue, was still in his first style, derived from his predecessors, and though avoiding some of their faults of [illegible], he had not yet found the true organ style which he afterwards developed. The characteristics which distinguish this early style in his organ compositions are the comparatively mannered character of the ornamental and *bravura* passages, mostly founded on arpeggios, and a certain trivial character in the themes of the fugues, without the weight and dignity and the suggestiveness in regard to modulation which the subjects of his later organ fugues display.

Between such a fugue subject as that of the D major, already referred to, and such as this,

there is the length of a lifetime, a transition from the flowery paths to the stern and severe purposes of art. There are some intermediate steps of interest, however, between the one and the other phase of Bach's organ music. It might be classed under three heads, not perhaps capable of precise chronological division, but approximately belonging to three periods. There is the period when he was still working on the lines of his predecessors, though with much greater power and effectiveness. Then there are works in which the same class of effect is prominent, but with an almost entire escape from the mannerisms of the old school, such as the well-known G minor fugue written on a subject originally given as one for extempore treatment to the candidates for an organist's post. In this noble and effective work we have the *bravura* idea still retaining its place, for it is in great measure a show fugue, in which, in fact, the technical difficulties are considerably greater than in the early D major fugue, though making less show; but the old mannered passages in arpeggios have almost entirely disappeared, and the composer displays an originality, fire, and effectiveness in his passage writing, which renders not only the work of his predecessors, but his own early works, tame and academical in comparison. Then we have the crowning achievements of his genius, in which either mere effectiveness is put aside in the search after a loftier tone and style, as in the fugue in the Dorian mode, of which we have quoted the subject, or in which, as in the A minor fugue, the element of difficulty and display is so subordinate to the higher elements of the composition that it ceases to appear as an object, and seems only to grow naturally out of the development of the dramatic expression of the leading idea. We say dramatic expression advisedly, for in some of these works the intensity of expression, limited as it is by the form of the composition, rises quite to the level implied by those words. The close of the A minor fugue, for example, is a piece of magnificent musical declamation, in the excitement of playing or hearing which the supposed limitations of fugal composition are entirely forgotten. In other works, such as the B minor prelude and the E minor fugue, with its marvellous intermezzo movement, from which Mendelssohn took so many suggestions, entirely new forms of treating organ music are brought forward—forms which must have been of bewildering novelty and strangeness at the time of their production, and which are still entirely untouched by time. It is a notable proof how far Bach was in advance of his day even in organ music alone, that these latter works seem to have had no influence on the style of his successors, even of his pupils. His sons—one or two of them—wrote organ pieces in a safe, tame, and correct style; his pupils, Kittel and Krebs, reverted to the early arpeggio style, as witness the long and brilliant fugue in G by the latter, based on a subject which might have come from the workshop of Bach in his young days.



(To be continued.)

J. C. LOBE

THE Nestor of the Leipzig musical world, Professor Johann Christian Lobe, died on the 27th July last, in the eighty-fourth year of his age. Having retired from public life some long time since, he awaited with quiet resignation the end of his days.

Born at Weimar in 1797, he soon evinced a love for music. The first lessons he received were on the flute, from his father; after having made great progress, these were continued at the expense of the Hereditary Grand Duchess Marie Paulowna, with excellent results. At twelve years of age he played for the first time in public, and two years later he entered the Leipzig Gewandhaus Orchestre as a solo player. (The reader will find in our number for February, 1875, an autobiographical notice of J. C. Lobe relating to this period, which will well repay him for the trouble of reference.) His appointment as second flautist in the Court Band of Weimar allowed him sufficient time to study harmony and counterpoint, as well as to occupy himself in his studies as a *virtuoso*, and to enlarge generally his musical knowledge. He did not hesitate long to essay his skill in writing. Several compositions for his instrument were followed by a two-act opera—*The Conversion of Wittekind*—for which he wrote the libretto himself, and which was performed several times at Weimar in 1821. Soon after, several larger works were composed, such as overtures and pianoforte quartets. In 1830 his second opera—*Die Flibustier*—appeared, and this was performed also at Weimar with great success. The overture has since become a favourite concert piece. From that period to the year 1844 three other operas had seen the light—*Die Fürstin von Granada* ("The Princess of Granada"), successfully performed at Weimar, Leipzig, and Cassel; *Der rothe Domino* ("The Red Domino"), and *König und Pächter* ("The King and the Farmer).

In 1842 Lobe ceased to be a member of the Court Band at Weimar, and having been distinguished by the Grand Duke with the title of Professor, he devoted himself entirely to literary writing, wherein he had already shown great ability. In 1846 he founded his new home in Leipzig. Here he worked with great diligence for the journals and newspapers, and was for two years the editor of the *Allgemeine Musikalische Zeitung*. At the same time he taught harmony and composition. At a later period his *Fliegende Blätter für Musik* and *Musikalische Briefe eines Wohlbekannten* ("Musical Letters of a Well-known One") enjoyed great popularity. Of his "Methods," which are all written with great care and are excellent from their clear and lucid explanations and treatment, his *Lehrbuch der Musikalischen Composition* is the most important work. To his later works belong his "Catechisms of Music and Composition," which enjoy great popularity through their terse and familiar treatment of the necessary material, and which are alike useful to the young artist and the ambitious amateur.

ADELINA PATTI IN AMERICA

THE *tournée* in America of Mme. Adelina Patti and Signor Nicolini is now definitively arranged, and the dates of their appearances in the several cities will be as follow:—In New York (Steinway Hall), Wednesday evenings, November 9, 16, and 23; Brooklyn (the Academy), November 28; Boston (Music Hall), December 2, 5, 10, and 13; Providence, December 16; New Haven, December 20; Hartford, December 23; New York (Steinway Hall), December 29; afterwards to Baltimore, Washington, Rochester, Philadelphia (three concerts at the Academy of Music), New Orleans, St. Louis, Chicago, Detroit, Cleveland, Buffalo, Syracuse, Albany, Boston (March 28), and New York (March 31). Altogether thirty-one appearances are arranged for Mme. Adelina Patti. What reception awaits this gifted and *unique* artist may be easily guessed. In childhood a little phenomenon, in womanhood she is the greatest that ever trod the lyric stage. In Europe, which has been called the nursing mother of art and artists, Adelina Patti has been without a rival, without a peer. With what affection, then, will she be regarded on her return to the country which she left as an infant prodigy, when she appears in all the splendour of her power and charm! We are very sure a welcome will be accorded her only equalled in intensity by our regret at her departure from us. Queen of Song is her indisputable title; her throne cannot be challenged. And as "Queen's weather" has become a household word amongst us, we can but hope that may be accorded her, together with a calm sea and a prosperous voyage.

TO ADELINA PATTI

ON HER DEPARTURE FOR AMERICA, OCTOBER, 1881.

L' ADDIO.

Parti! Oh rammarico!
S' offuscan l' ore,
Il sol più splendido
Tramonta e muore.

L' ASSENZA.

Manchi! Oh mestizia!
Notte di tomba
M' attrista l' anima,
Nel duol la piomba.

IL RITORNO.

Riedi! Oh delizia!
Fatto ha ritorno
L' aurora splendida
D' ameno giorno.

WORCESTER MUSICAL FESTIVAL.

MUSICAL meetings under the term of festivals are not novelties either in Germany or in England; but whereas in the former these meetings have generally been held for some such purpose as to inaugurate a statue or to commemorate some important event, in the latter they have been held, with few exceptions, as celebrations having for their object the cause of charity. This is at once a shield against many a shaft which might fly from the artist's quiver when directed to the works which appear under the ægis of such commemorations. "Charity," as the holy apostle saith, "suffereth much," and as the object is so laudable nothing should be permitted to interfere with the benevolence called forth on such occasions.

How many noble works of art have been ushered into the world by the festivals of Germany need not here be recounted, they are within the memory of many living amongst us. But from the little town of Ellrich in the Harz sprang one who, with Louis Spohr made the music meeting a real power in art. This man, Georg Friedrich Bischoff, in connection both with Spohr and C. M. von Weber deserves to be noticed in having established a reputation for these festivals in Germany, which has been uninterrupted to this day The glory shed upon them by Mendelssohn himself is undimmed

The origin of the festivals held in the three cathedral cities of Hereford Worcester, and Gloucester is like many another event of interest, the result of accident. The chancellor of the diocese of Hereford, Dr Thomas Bysse, observing that the three choirs met to sing in festive harmony for their own gratification, suggested that these "Sons of song" should assist at the cathedral, and after the service a collection should be made at the doors. This took place in the year 1724, and the amount collected was thirty guineas, which was appropriated to charitable purposes. It was then arranged that festivals should be held at Hereford, Gloucester, and Worcester, in rotation annually These at first lasted but two days, afterwards they were extended, and finally settled by the performance of Handel's Epos, the *Messiah*

The meeting at Worcester just ended was the one hundred and fifty-eighth of the three choirs, and although for a time threatening signs were visible, the lovers of the great "Osanna song" must now be congratulated on the fact of their festival being permitted to assert its wonted influence in the neighbourhood As music possesses a greater power than anything else in aiding the cause of charity it would have been deplorable had the mistaken views of some prevailed and that, after a century and a half one source of benefit to the poorer members of the clergy should have been diverted or dried up. Our cathedrals, with lofty roof and long-drawn aisle, were built for the worship and praise of the Creator by his creatures and if the oblation offered be of an exalted and noble character, and used solely in relation to the Supreme Being, it cannot but be acceptable The meeting has been distinguished by the performance of much that is excellent in art. Of the music given in the cathedral there have been *Elijah* and *Lobgesang* of Mendelssohn, *Mount of Olives* of Beethoven, Grand Mass of Cherubini in D minor, *Creation* of Haydn *Jephtha* and *Messiah* of Handel, Cantata of Spohr ("God, Thou art great"), Motett of Mozart ("O God, when Thou appearest") and an Anthem of Handel ("The king shall rejoice"). Of instrumental music there have been the symphony in C minor of Beethoven (given in the cathedral), and for the concerts in the College Hall the overtures *Il Flauto Magico* of Mozart, *Midsummer Night's Dream* of Mendelssohn and *Guillaume Tell* of Rossini. The vocal music for the concerts has consisted of excerpts from the works of Mozart, Beethoven, Weber Schumann, Verdi, Gounod, Wagner Benedict, &c.

To enter into the merits of each work is unnecessary, especially as many form the staple of every music-meeting and this is unavoidable for music being essentially the people's art, that which is known and popular will ever find its place But that Beethoven's *Mount of Olives* should be travestied by being presented under a worthless guise is matter for regret. Surely the time has come for such prejudices and weaknesses to cease The *Mount of Olives* demands better treatment than to be under any excuse miserably metamorphosed into an *Engedi* The performance, as well as the introduction of Cherubini's great mass into the scheme of the festival, reflect the highest credit on all concerned It was said by the favourite pupil of the last named composer of sacred music, "Genius does not grow old, and there are men so favoured by heaven that Time in his course waits for them." In this composition we find a veritable masterpiece of thought, style, and execution, exhibiting all the resources of the art. It has, indeed, the power and the elevation of a Michael Angelo. The effect in a cathedral of such solemn music may well be said to accord in volume and grandeur with the mighty building itself "It fills the vast pile—it is rising from the earth to heaven—the very soul seems rapt away, and floated upwards on the swelling tide of harmony"

The performance of the several works has been for the most part careful and satisfactory The united choirs have earned well-deserved eulogium and the principal singers have acquitted themselves after their usual and devoted manner These latter have comprised Mme. Albani Miss Annie Marriott, Miss Anna Williams, Mme Patey Miss Hilda Wilson, Mr Edward Lloyd, Mr Maas Mr Smith Mr Dyson, Mr F King, Mr Millward, and Herr Henschel. The duties of conductor have been in the hands of Mr Done, the organist of the cathedral, who has had chiefly to bear the burden of the day, Mr C. H. Lloyd, the organist of Gloucester, has undertaken the duties at the organ jointly with Mr Colborne, the organist of Hereford, who has also performed the duty of accompanist. The orchestra comprised the leading instrumentalists of London, and had the advantage of M Sainton's services as leader Its position was rightly fixed at the west end of the cathedral its elevation was just, and its disposition all that could be desired. In fact, the *coup d'œil* was perfect, for such a specimen of matured and perfect art as the nave of Worcester Cathedral presents might be looked for elsewhere in vain. What is termed the *Cursus* music was performed by the three united choirs, whose practised voices in this responsorial music gave great weight and dignity to those undying strains of Tallis which bridge over the ancient liturgies, and connect them with that of our own As regards the chants and anthem music of our cathedrals, it was notably said by the late Dr Sebastian Wesley, then organist of Gloucester Cathedral, that a very small

volume would contain all that was worth preserving. But in this matter there seems to be much industry exhibited at the present time, and it is to be hoped something more worthy of the sacred fane may soon appear.

With regard to the new works in connection with the festival, and also with regard to those comparatively new, so much attention has been devoted to them, and their analysation has been so carefully undertaken, that there remains nothing to be added. Time will assuredly place its seal on their respective merits, and give to each an unerring verdict.

NORWICH FESTIVAL.

The programme for the Norwich Festival, shortly to take place, is now before us. In it we find evidence of much thoughtful consideration. While the great classics are not neglected, many new, and some important works will be produced. We can but hope that amongst this latter may be found that which will claim honourable mention, should it even fail to secure lasting fame.

The first day opens with Sir Michael Costa's arrangement of our National Anthem, after which Mendelssohn's *St. Paul* will follow, and inaugurate the Festival. On the second day the Unfinished Symphony of Schubert has precedence in the first part; the remaining works are the well-known Motett of J. S. Bach, *Blessing, Glory, Wisdom, and Thanks*, a concerto for organ and orchestra, a novelty of its kind, by E. Prout, the beautiful *Ave Maria* of Verdi, and Macfarren's overture, *St. John the Baptist*. The second part is occupied with Sullivan's *Martyr of Antioch*. At the evening concert of Wednesday will be heard the legend of *Faust*, by Hector Berlioz. Considering the excitement caused in London of late by its repeated performances, this cannot but prove welcome to Norwich amateurs. Beethoven's noble overture to Goethe's tragedy *Egmont* forms the opening number of the first part of Thursday morning's concert. The work following is a sacred cantata, *St. Ursula*, the music by F. H. Cowen, the libretto by R. E. Francillon. The second part of the concert is devoted to Mendelssohn's *Athalie*. This will be attended with some novelty, for Mr. Santley has undertaken to recite the poem. Our versatile baritone seems determined to win his spurs. Thursday evening commences with the Symphony in E flat, No. 3, of Haydn, which is succeeded by a choral ode, *The Sun Worshippers*, by Arthur Goring Thomas, to words of Casimir Delavigne, adapted by Charles Scott, together with an excerpt from an opera of Signor Ettore Fiori, the professor of singing, and an overture by Walter Macfarren (*King Henry V*). Miscellaneous *morceaux* fill the remaining portion. Among these are Wagner's overture *Rienzi*, the tenor song from Gounod's *Reine de Saba*, under the name of "Irene," the Toreador's Song from *Carmen*, and the March from Costa's oratorio *Eli*. As customary, Handel's *Messiah* will be heard at the Festival; indeed, this great work "for all time" is as a chief corner-stone, and indispensable; this will occupy the whole of Friday morning. The evening will bring the Festival to a close with numerous and favourite compositions, including the overture to *Prometheus* of Beethoven, the exquisite Song to the Star from Wagner's *Tannhäuser*, the recitative and aria from *Le Nozze di Figaro* of Mozart, "Giunse alfin il momento," Rienzi's prayer, and the celebrated air from *Le Pré-aux-clercs* with violin obbligato accompaniment. A new "Harvest Festival Symphonic Poem," by J. F. Barnett also finds a place at this concert. Sterndale Bennett's overture to *The Naiads*, the tenor song from Weber's *Euryanthe*, "With verdure clad" from Haydn's *Creation*, the famous canzone of Ricci "Sulla poppa del mio brik," the now celebrated duetto, "Canta la Serenata" from Boito's *Mefistofele*, and the overture to *Ali Baba*, of Cherubini, form a fitting and worthy climax to much promise and hopeful expectation. The *artistes* engaged are favourites with the public. The list embraces the names of Mme. Albani, Mrs. Osgood, Miss Mary Davies, *soprani*; Mme. Patey and Mme. Mudie-Bolingbroke, *contralti*; Mr. Edward Lloyd and Mr. McGuckin, *tenori*; and Mr. Santley, Mr. F. King, and Mr. Brockbank, *baritone* and *bassi*. The organist is Dr. Bunnett, of the cathedral, and the chorus-master Dr. Horace Hill. The band and chorus will number 350 performers. The orchestra, composed of players of experience, will be led by Mr. Carrodus. The conductor, Signor Randegger, although new in his position, is old in his art. Sir Julius Benedict, who for a number of years wielded the *bâton*, has resigned the office, but his influence will not have been lost, any more than the enthusiastic labours of a former conductor, Mr. Edward Taylor, through whose instrumentality the presence and co-operation of Spohr was secured, which gave weight and importance to the Norwich meetings.

There have lately appeared in the columns of a contemporary some excellent remarks *àpropos* of this subject, a portion of which we reprint.

(*From the "Daily Telegraph."*)

This is the season of provincial musical festivals, and already our columns have contained full particulars concerning that held in the ancient city of Worcester. Soon there will be occasion to speak of another given in Norwich, while, during the week, musical doings of a festive character are taking place at Oswestry, presently to be followed by grand performances at Huddersfield. There is no indication whatever that these autumnal gatherings are losing their hold upon the public. The signs, indeed, are all the other way. It is true that musical festivals once prevailed where now there are none, but it is also a fact that places which formerly knew them not, know them at the present moment, very well indeed. The institution, moreover, is not only strong enough to hold its own, but displays the vitality essential to growth. This is somewhat remarkable under the circumstances, because, while musical culture advances with rapid strides, modern facilities of travel furnish provincial amateurs with all the means of gratifying refined tastes which the metropolis can boast. Years ago amateurs had to organise a festival in their own locality, or be in a very considerable measure to exist without the highest forms of music. Railways have changed all that; yet festivals are as popular as ever in towns which do not, like Manchester, enjoy perennial artistic life. To this result many causes contribute. Generally there is a charity to benefit; often the amateur element is so strong as to demand a supreme manifestation, and not unfrequently local rivalry, or a kind of civic *esprit de corps*, becomes a factor in the case. On one point, however, there is perfect uniformity. Whether the scene be Birmingham,

Norwich, Bristol, Leeds, Gloucester, Hereford, Worcester, or any other place, a consensus of opinion respecting the artistic value of musical festivals exists. As to the social benefits they confer local judgment may be taken as conclusive, since none other could possibly rest upon so sound a basis of knowledge. In the matter of artistic worth equal weight can hardly be attached to it, but, after all, unanimity of conviction goes for something. For ourselves, seeing how it accords with observation and experience, we accept unanimity as proof in the case. Our views upon the matter in question have never been undecided or vacillating. We have seen and continue to see in the provincial musical festival, as at present conducted, a most important means towards the end of universal culture, and we hold that the day will be one of ill omen when, if ever, the institution wanes in public favour.

It may be necessary to inform the vast majority even of interested persons that the worth of solemnities like that celebrated in Worcester last week does not meet with entire recognition. The silence of contented and unquestioning acquiescence is broken from time to time by voices of strange unrest and intonation, protesting that everybody is wrong on the point, and that the time has at last come when the verdict of Wisdom—of course as uttered by the voices in question—must be delivered and heeded. We will not trouble to inquire with pains into the identity of those who raise this protest, but may take for granted that investigation would reveal them either as observers who have missed the facts, or as reasoners who have failed in their deductions. In matters of this sort there is a good deal of evolution going on akin to the Teutonic process, which made "inner consciousness" atone for ignorance of natural history. Nothing could possibly be easier, or less likely to end in truth. When, therefore, men knowing little about provincial musical life, and having no experience of provincial festivals, assail them from data supplied by pure imagination, their conduct may be admirable for its audacity, but their conclusions are only fit for jest. Assailants of the typical English festival censure it for what it is, and again for what it is not. In the first case they complain of undue attention to a few standard works, such as the *Messiah* and *Elijah*, and ask of what possible interest an occasion can be which devotes itself largely to things like these. Underlying the query we see delightful ignorance of the first step to be taken by those who would judge aright. The objector really puts the question for himself, and not as the mouthpiece of the local public who are primarily and chiefly concerned. He—possibly a *blasé* Londoner—scornfully inquires what interest standard works, performed in a country town, have for him. None at all, perhaps, but that is scarcely the point. The local public, not the *blasé* Londoner, support the festival; wherefore the question really should be, Do the local public find *Elijah* and the *Messiah* works of interest? There is only one answer. In point of fact, the standard oratorios, often so gratuitously sneered at, alone make festivals possible, while the pecuniary gain accruing from their presentation is not seldom turned aside to meet the loss attendant upon novelty. Objectors will hardly go so far as to say that music-lovers, with limited opportunities, get no good by listening to a triennial performance of Handel's or Mendelssohn's masterpiece. They may, it is true, lament the weak appreciation of pathos which delights in "He was despised," and the inferior dramatic faculty that revels in the scene on Mount Carmel. Beyond this the most reckless hardihood would shrink from going openly, whatever, in its secret mind, it may feel disposed to do. We must not, however, delude ourselves with any notion of finality in the campaign now going on against the great acknowledged masters of music. Attacks upon the standard oratorios at provincial festivals are blows delivered in the cause which sneers at Handel as antiquated, at Haydn and Mozart as infantine, and at Mendelssohn as weak; and those who join in such attacks may be credited with a willingness to push them home as far as possible. Happily, the great public remain unconscious of and unaffected by the teachings of "superior persons." They crowded to hear the *Messiah* last week in unprecedented numbers, almost pathetically unaware that they should have felt no interest in the work. The charge against English festivals, that they neglect contemporary novelties of commanding importance, appears to us, assuming that such novelties exist, in the light of an absurdity. As a matter of fact, unfamiliar works of reputed value are continually being brought forward. But, waiving this point, it is sufficient to urge that a musical festival must be carried out as a commercial transaction, with due protection against loss, and careful observation of the taste prevailing among those who buy tickets. Would objectors have it otherwise? If so, why do they not reduce their principles to practice, and organise a festival which shall be æsthetically correct from their point of view, and almost of certainty financially ruinous? Assuming that they did so, or, which they would greatly prefer, that some one did so for them, no gain could possibly accrue. The new lights would shine not only in a dark but in a deserted place, and the new oracles speak where there were none to hear. "Let us clear our minds of cant" upon this matter. Public taste can neither be dictated to nor "rushed"; it must be coaxed and gently led, if haply even that prove feasible. Imagine the laughter which would go round were a leader of public opinion to insist that, at the present juncture, drapers should keep Bradford goods only. Yet this would be no more foolish than calling upon festival managers to offer their patrons music about which they do not care, while withholding that they love. For ourselves, we could desire the existence amongst us of a more active musical life and a keener curiosity in artistic concerns; but, failing these things, we are satisfied with our English festivals, believing that, while substantially reflecting prevalent musical taste, they are steadily preparing the way for larger development and fuller and nobler achievement.

BRIGHTON MUSICAL FESTIVAL.

WITHIN the past month one of those competitive festivals, organised after the manner not uncommon on the Continent, has been held at our fashionable watering-place, Brighton. The scheme, promoted by M. de la Grave, was supported by the use of names distinguished in the musical world, amongst which might be noticed those of Gounod, Benedict, Elvey, Randegger, Durand, Kuhe, Mattei, Vinelli, D'Ingrande, Petit-Jean Verrinet, Schanne, Torchet père, Baron Willent-Bordogni, H. A. and F. Simon, Révillon, Torchet fils De Paris, Cordier, Cowen, King, and M. Cressonnois, Chef de Musique de la Gendarmerie, who conducted the opening performances. Societies from Chartres, Mentone, Asnières, Etony, Fontenay-sous-Bois, Mantes, Outarville, Muids, St. Cyr-sur-Morin, Montlhéry, Massy, L'Isle Adam, St. Julien-le-Faucon, Chevreuse, Carrières, St. Denis, Hénouville, Villiers-sur-Marne, Sarcelles, Crouy-sur-Ourcq, Chambourcy, Marly-le-Roi, Bougival, Epernon, Clermont, Mans, Chalons-sur-Marne, Dunquerque, Brussels, Jouy-sur-Eure, Abbeville, Roubaix, Colombes, Cherbourg, St. Just-en-Chaussée, Coulommiers, Montmorency, &c., made collectively a body of choral and instrumental performers numbering about two thousand. The meeting took place within the Dome, and on the raised seats of the platform might be recognised those gentlemen who had undertaken to act as umpires. The area of the vast building was chiefly filled by the competitors, who appeared with their banners, wreaths, and medals, trophies of former contests. Our National Anthem, and the usual National Anthem of France at the present time, gave an excellent opportunity for the enthusiasm of players, singers, and listeners; added to these was the "Brabançonne," given in compliment to the large number of Belgians who assisted. A speech by the Mayor of Brighton on the value of such brotherly meetings, and in which he said one chord should be struck by all countries in unison, an address to the Mayor, and a few words in French from Sir Julius Benedict, proclaimed the commencement of business.

The first competitions were by sections of instrumentalists, whose trials of reading *à prima vista* took place in different rooms with closed doors, after which they were united in *concours* before the public. How they acquitted themselves privately need not be too curiously inquired; suffice it that these bodies of Orphéonistes, having come for a holiday, had made their musical acquirements subserve this object, that many displayed a readiness and zeal in what was attempted, and not without a result generally appreciated. At the evening concerts vocal solos were given by Mme. Appin, Mlle. Cerillon, and M. Auguez, and these were supplemented by *morceaux* of the different choral and instrumental societies.

FRANZ LISZT, ALS KÜNSTLER UND MENSCH VON L. RAMANN.

(Leipzig: Breitkopf und Härtel.)

This biographical work, the result of much patience and industry, gives an engaging history of Liszt, and shows what manner of man he is—what his life, what his thoughts, what his habits and conduct. It is divided into chapters, and each of these conveys highly interesting information, both personal and artistic, relative to the character of this remarkable man.

In the first the author describes the position and occupation of Liszt's father, his love for music, his marriage with Anna Lager, and gives characteristics of both father and mother. The second chapter relates the birth of Liszt, and the awakening of his mind. The "Comet" appeared on the 21st October, 1811. It seems Liszt betrayed early a love for the country, and even then was possessed of a religious mind. He was impressed deeply with the music of Beethoven, and manifested a strong desire to play the pianoforte.

In the third chapter we find Liszt fairly launched. He is making rapid progress, and exhibiting a most passionate love for music; in fact, the power and attributes of genius are clearly visible. He falls seriously ill, is near death's door, but recovers. He then begins improvising and plays with renewed power, and at this period asks himself the question whether he shall become an artist?

In the fourth chapter he has made his decision and begins to play at concerts in Oedenburg. He plays before Prince Esterhazy in Eisenstadt, and then gives concerts at Pressburg. He now receives a stipend from a Hungarian magnate and is studying in earnest, at the same time preparing to take his departure from home.

Our subject now becomes a student in the Austrian capital, 1821–3, receives lessons from Czerny and Salieri, makes phenomenal progress both as composer and player, finds favour with the Viennese aristocracy, and gives his first concert in Vienna. Here he meets Beethoven and Schindler, and at his second concert is honoured with the presence of Beethoven. The reputation he gained at this last concert led him to give concerts at Munich, Stuttgart, Strassbourg and Paris. In Paris he was desirous to enter the *Conservatoire*, but was not accepted; he, however, received lessons from Paër. His successes in the *salons* of the aristocracy, his improvisation, and the peculiarity of his playing in public, are all chronicled in detail.

In the spring of 1824 he commenced a *tournée*; at the same time he began the setting to music of an operetta; he appears in London, both in the drawing-room and the concert hall. He finishes his operetta, and after engagements in the French provinces, he returns to Paris. Again he is in England, but only to hasten back to Paris, where his operetta received an adverse verdict.

He commences to study counterpoint with Reicha, but soon returns to England and meets Moscheles. His religious convictions almost cause him to join the priesthood, but his reflections impel him to Boulogne-sur-mer. At this period, which is also that of his father's death, the early portion of Liszt's life is concluded.

The author now takes up his subject at the period of Liszt's individual development. After travelling in Switzerland and Italy he resolves on his future plan, and, being greatly touched by the loss of his father, he removes his mother to Paris. Here she supported herself by giving lessons, while Liszt was suffering from that disturbing element in man's life—love. Whether this was so deep that his mind became affected by it or not, he is again the victim of religious mania, and falls seriously ill, so much so that his death was even announced in *L'Etoile*. He, however, becomes convalescent, and after many experiences he is playing the E flat concerto of Beethoven, when, in 1830, the revolution of July made its terrible eruption. Liszt is carried away with enthusiasm, and projects a grand revolutionary Symphony. Then he is assailed by his old mania, so that, like Mahomet's coffin, he is suspended between the two ideas, and is never master of his own thoughts.

In 1831 Paganini appeared in Paris, and, as might be expected, produced on Liszt's mind an enormous artistic influence. The musical literature of the period is set forth, in which Liszt occupies a prominent figure. A comparison is drawn between the individuality of Berlioz and that of Liszt, and we are introduced to Chopin, for whom the latter entertained great enthusiasm and love. How their minds and manners agreed and varied, and how Liszt played Chopin's music, is told with reference to the book Liszt wrote on Chopin. It seems at this period, when writing what he deems the Church music of the future, Liszt expresses great hatred of the priests; but he really seems to have had a power of change equal to the chameleon. His political antipathies are pronounced, but he never fails to combat for the aristocracy of mind.

After other interesting matter concerning Liszt's views of pianoforte playing, pianoforte transcriptions, and development of artistic individualism, we have the relation of George Sand's influence on him. It is well known she was his ideal woman, for he wrote of her:—"She is no stranger in the supernatural world, she to whom Nature, as to a favoured child, has unloosed her girdle and unveiled all the caprices, the attractions, the delights which she can lend to beauty The realm of phantasy has no myth with whose secret she is not familiar." In fact she was for a considerable time his guiding star, and he never played with greater *abandon* than when under her influence.

Details are given of his life in Paris, of his travels, of his retirement, of his literary and artistic career, and of the arrival in Paris of Thalberg, of the enthusiasm for the latter and the feeling against Liszt. As formerly with Piccini and Gluck, so with Thalberg and Liszt, there were two parties to the quarrel. But Liszt could improvise as well as play Beethoven's music in an unapproachable manner; he could also write a *critique* on Thalberg's composition, and this he did not fail to do. However, both Liszt and Thalberg were induced to play at the concerts of the Prince Belgiojoso, and their friendly reconciliation led to the composition of the *Hexameron* by Liszt.

Again Liszt is travelling, and details are given of his sojourn in Milan, also in Vienna. He lays down a general principle in reference to the aesthetic problem of translating music, general to all the arts, but especially to music, and notices the difference between translating songs and orchestral music. Schubert's songs are passed in review, and Liszt's treatment of them.

The historical consequences of his visit to Italy are related, and there are interspersed with his own remarks on the unity of all arts and the development of his own artistic individuality; his resolutions for the future in regard to his artistic and personal duties. He wavers between the career of a *virtuoso* and that of a conductor. He chooses the former.

Some idea may be formed of the power and mastery of Liszt over the pianoforte from the united testimony of Schumann and Wagner. Schumann said of him: "I have never known any performer except Paganini who possessed in so high a degree the faculty of subjecting, elevating and leading his public; there was every degree of wildness, tenderness, boldness, and airy grace in his

playing, the instrument glowed under his touch." Richard Wagner said of him: "I have had frequent opportunities of hearing Liszt play Beethoven's music, and it was not a mere *reproduction* but a real living *production* as well. And, in my opinion, to reproduce Beethoven it is essential to *produce with him*."

Copious indices are added of persons, of things, of *tournées* and countries; also a chronological index of the compositions and essays of Liszt.

The work reflects no little credit on the author. Every important event in the life of Liszt is chronicled, and every work of this remarkable man is catalogued with the care of a devotee and enthusiast.

THE COPYRIGHT QUESTION.

A CIRCULAR lately issued in America has for its title "Advantages which would accrue to our Artists, Authors, and Composers, as well as to our public, from a treaty with foreign powers, involving the mutual protection of copyrights."

"1. The works of our authors and composers *would not be reprinted* abroad, nor could these authors and composers be deprived, in *foreign* countries, of their *well earned* reward.

"2. The works of foreign authors and composers would not be reproduced here, by parties not authorised or protected by law. We should thus not only obtain better reproductions, but the sale of the products of our own authors and composers would no longer be affected by the excessive competition arising from the low prices of counterfeits issued here by unauthorised parties.

"3. Our publishers would remunerate our authors and composers more amply, and not only they, *but young, rising talents* as well, *encouraged* and animated *by this consideration*, would pursue their literary and artistic studies with heightened interest, and with the thoroughness and extent of research *indispensable* to a *higher development*. Our nation itself, moreover, would reap the fruits of these increased efforts, and *the day would not be far distant when we should become self-sustained, and independent of foreign influence, not only in our technical achievements, our commerce, and our manufactures,* but also in our literature and fine arts, *and the industrial branches connected with the latter. And this self reliance and independence should ever be our highest aim.*"

That the question is not allowed to sleep in England is certain, for a few days since there appeared in *The Times* a letter on the new copyright treaty with America from the eminent publisher, Mr. Marston, in which he points out how vastly more important it is to the English author than to the American, and with what feeling it is regarded by American publishers. Mr. Marston advocates a simple law giving copyright to authors on both sides, but strongly deprecates the proposed treaty with regard to publishers. This he regards as utterly selfish and one-sided, and justly requires its reconstruction, for the advantages are all in favour of the American publisher.

Between people of the same race, having the same language, and feeding on the same literature, there should exist a tie of family as well as one of interest. We have a strong claim on America, and although the debt is but a debt of honour, yet it should be discharged quickly and with the affection of the daughter towards the mother.

OUR MUSIC PAGES.

THE music accompanying our present monthly is, first, one of a set of characteristic pieces (Mimosen) entitled "Summer Hours" by C. Gurlitt; and, second, the "Evening Prayer," from "Maiden Songs" (ie Mädchenlieder), by Carl Reinecke. "Summer Hours" is an idyl of simple beauty, a theme, a sketch with graceful flow, of facile execution. The melody sings as if played on a bow-instrument, and is withal so lightly accompanied that the song always predominates and charms the ear. The composer, Herr Cornelius Gurlitt, has the highest reputation both for his studies, his sketches, and those numerous educational works with which his name has been long associated. "Evening Prayer" (Abendgebet), the composition of a writer of great repute, is a movement which will assuredly be often heard in church. It is devotional in feeling, staid in character, and equable in its flow. Effective alike on the pianoforte, organ, or harmonium, it will suggest itself as a well-adapted voluntary, quite of a tendency prized by organists in general.

THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA.

(From the Original German by C. P. S.)

(Continued from page 111.)

OF HARMONY.

99. THOROUGH BASS and religious faith are subjects so confined within their own limits that they admit of no discussion.—BEETHOVEN. *Schindler's Biography of Beethoven.*

100. That composer alone penetrates the mysteries of harmony who by its agency is able to act on human feelings.—E. T. A. HOFFMANN. *Phantasiestücke.*

101. It is remarkable, nay, almost alarming, that in order to acquire our present wealth of harmony we were obliged to deviate from the natural scale. For without our "tempered system" we should be restricted to but a few keys, and should have to dispense altogether with enharmonic interchanges. And yet it appears to me that it is this very deviation from nature which raises music to the dignity of an art, whereas the sister arts have to content themselves with copying nature, even when they idealise her.—L. SPOHR. *Autobiography.* Vol. I.

102. Modulation is a sacred thing; it is in its proper place only where it enhances expression, otherwise it is liable to mar the effect.—C. M. v. WEBER, *Literary Works.*

103. The chief aim of the music we are discussing is harmony; but if it be worth anything it must be determined by the melody of the several parts.—M. HAUPTMANN, *Letters to Hauser.* Vol. I.

104. The science of harmony is unlimited in its scope, and we can only seek the end by going back to the beginning.—*Idem. Harmonics and Metrics.*

105. The uneducated many have no conception of, and no desire for harmony. The pianoforte, which is the modern foundation of all musical training, gives them a certain notion of the progression of chords, but not for that concord of melodies, which is, as it were, the human and individual element in harmony.—*Idem. Letters to Hauser.* Vol. II.

106. The minor key has sometimes been termed the "artificial" key as opposed to the major or "natural" key; but the major is no more a natural than the minor is an artificial key, for both are spontaneous, emanate from our very being, and are above such classification as natural and artificial.—*Idem, Harmonics and Metrics.*

107. The study of Thorough Bass, even though it be superficial, conduces to the better understanding of good compositions, for it renders their construction intelligible; indeed, it is the grammar of music, and therefore an indispensable requisite for a deeper insight into the nature thereof.—I. MOSCHELES, *The Life of Moscheles.* Vol. II.

108. It is moderation, and not the excess, of modulation that produces effect.—*Idem.*

109. Major is the active and masculine, minor the passive and feminine element in music. Simple affections choose simple keys for expression; complex ones prefer keys which are unusual and less familiar to the ear.—ROBERT SCHUMANN, *Literary Works.* Vol. I.

110. The empire of harmony has neither beginning nor end.—R. WAGNER, *Literary Works*, Vol. III.

111. Harmony, be it homophonic or polyphonic, is in every case the opposite of melody. In purely vocal music this opposition is represented by the parts which do not render the leading melody. In vocal and instrumental music combined, the voice can render the melody whilst the orchestra has charge of harmony as opposed to the other.—J. RAFF, *The Wagner Question*.

OF RHYTHM

112. Rhythm constitutes as it were the life and soul of all music.—H. SCHUTZ, *Preface to the Resurrection of Christ*, 1623.

113. It is time that is at once the most necessary, the most difficult, and the most essential requisite in music.—MOZART, *Letter to his Father*, 23rd Oct., 1777.

114. "Tempi ordinari" have become almost impossible, seeing that the composer is led entirely by the inspirations of his unrestrained genius.—BEETHOVEN, *Letters*.

115. A poet invests his monologue or dialogue with a distinctly progressing rhythm; but the reciting artist is obliged to introduce intervals and rests even in passages which the poet himself could not supply. Similarly the composer and the performer; only the mode of recitation is modified according to the number of the performers.—BEETHOVEN, *Schindler's Biography of Beethoven*.

116. The conventional marks of time are nothing but a barbarous relic; for what could be more absurd than the term "allegro," which means gay and lively, as applied to a composition whose character is often the exact opposite of allegro. With regard to the four principal movements, viz., allegro, andante, adagio, and presto, which moreover are not nearly so true and accurate as the four winds of heaven, we willingly discard them. Not so the terms which indicate the character of a composition—these we cannot dispense with; for as the time is the body, so is the character the spirit of a composition.—BEETHOVEN, *Letters*.

117. Metronome, indeed! He who is imbued with the right spirit requires no such guide; and he who is not so imbued does not benefit by it, for he runs away with his orchestra in spite of the metronome.—BEETHOVEN, *Schindler's Biography of Beethoven*.

118. The "tempo" is not to be like a mill wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no slow movement in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging in that foolish mannerism which arbitrarily distorts certain bars. For all these modifications we have no well-defined terms. They are exclusively a matter of feeling, and must come from the heart; but if they do not exist there, neither the metronome nor written signs will supply them.—C. M. v. WEBER, *Letter to Prager*.

119. To invent beautiful forms of rhythm is a thing that cannot be taught. It is one of the rarest gifts in music. Rhythm itself is, moreover, the least developed part of modern music.—H. BERLIOZ, *À Travers Chants*.

120. Time is but the mechanical medium, by means of which the composer and the singer understand each other; but this understanding having been brought about, time may be discarded as a used-up and troublesome instrument.—R. WAGNER, *Literary Works*, Vol. V.

(*To be continued*).

"*Sing with the understanding!*" Yet if we did, four hundred and ninety-five out of five hundred pieces of music that are published for singing would have to go into the fire. How is it possible to sing with the understanding the music that is trashily printed and trashily performed, whether it be inarticulate on stringed instruments or whether it be vocalised to words? Music has a relation not simply to imaginative pleasure, which is the lowest kind of pleasure, but to imaginative pleasure and to pleasure of the understanding as well, which it rises up round about as the atmosphere rises round about the pine-trees and the oak-trees on the mountain-side, washing them clean, and making them stand out in majesty and beauty. Music cleanses the understanding, and lifts it into a realm which it would not reach if it were left to itself.

The true artist is he who perceives in common things a meaning of beauty or sentiment which coarser natures fail to detect. The artist is not an imitator who makes common things on canvas look *just like* common things anywhere else. *Artist is interpreter.* He teaches men by opening through imitation the message of deeds, events, or objects, so that they rise from the senses, where before they had exclusively presented themselves, and speak to the higher feelings. A man who sees in Nature nothing but materiality, is no more an artist than he is a musician who, in one of Beethoven's Symphonies, hears only noise.—*Beecher*.

DEATH OF THE AMERICAN PRESIDENT.—In the lamented and tragic death of General Garfield, lately the foremost citizen of the United States, the world has lost a very remarkable man. Self-taught, but with a mind rich in intellectual cultivation, he became self-made and was at once an example and an honour to humanity. The life of such a one is pregnant with lessons to mankind, and is a silent monitor to all in the path of duty. How truly does it illustrate the words of Washington Irving:—"It is interesting to notice how some minds seem almost to create themselves, springing up under every disadvantage and working their solitary but irresistible way through a thousand obstacles. Nature seems to delight in disappointing the assiduities of art with which it would rear legitimate dulness to maturity; and to glory in the vigour and luxuriance of her chance productions. She scatters the seeds of genius to the winds, and though some may perish among the stony places of the world, and some be choked by the thorns and brambles of early adversity, yet these will now and then strike root even in the clefts of the rock, struggle bravely up into sunshine, and spread over their sterile birthplace all the beauties of vegetation."

Foreign Correspondence.

MUSIC IN LEIPZIG.

"FRANCESCA DI RIMINI"—OPERA IN THREE ACTS, BY HERMANN GOETZ.

First Performance at the Town Theatre of Leipzig on 11th August, 1881.

We cannot refuse a testimonial to the director of our theatre for the anxiety he betrays to produce novelties in opera, and it is the more deserving because hitherto little success has attended his efforts. Of the new operas brought out during the last two years only one found an enduring favour, and that was the *Reine de Saba* of Goldmark. All the others died on the evening of their birth or shortly afterwards, and that notwithstanding the artificial *success* so easily obtained from an enormous *claque*, whose efforts were the more hideous in consequence of the emptiness of the house. Already there is apparent an effort to produce those novelties announced for the winter. At the moment other theatres are buckling on their armour for their several campaigns, the performance of a new opera is already announced. We have been obliged to make so long a preface in order to account for the moderate success of the opera in question on our stage. The public remained cold and reserved until the second act was ended, when, after some applause, a general call was made for the principal singers. At a more favourable time the opera could not have failed to ensure a success equal to what attended it four years ago when given at Mannheim, shortly after the composer's death. Against its dramatic worth much might be said, for the libretto, partly

written by the composer himself, although of a clear and genuine tone, yet lacks dramatic effect. If brilliant and glaring colours in stage pictures be not sought, there will be found a true and clear language in the music of Goetz to *Francesca da Rimini*, which will touch the feelings in a thoroughly agreeable manner. Where the librettist has given opportunity for lyric effect Goetz has succeeded happily; and, in the second act, great dramatic interest is added by many charming pieces: especially may be noticed the beautiful love-duet. We believe a great future is in store for the opera, and if it be possible to make some few changes in the libretto, or better still, in the scenic arrangements, we do not hesitate to prophesy for it a long and prosperous career. The performance had been carefully prepared by Herr Seidl, and with the exception of a little uncertainty on the part of Fräulein Korbel, who played the *rôle* of Diana, it had an excellent rendering. The two principal characters, Francesca and Paolo (Frau Schreiber and Herr Lederer), deserve special mention and special praise.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

September 12, 1881.

SUMMER being now over, the theatres, with one exception, have all re-opened, and are studying to attract the public. The theatre not yet open is the Ringtheater, now under the direction of Herr Jauner, formerly director of the Opera. He is a manager who knows how to excite curiosity. *Nulla dies sine linea* is his motto; accordingly we hear every day something new from the Schottenring, where already many entrepreneurs have been ruined, although the theatre has had but a short existence. No doubt even at the Hofoper anxiety is felt for the future; already an interesting programme is sketched as a counterbalance. Halévy's opera, *L'Eclair*, will be the first novelty, so it may be said, not having been heard in Vienna for many years (it was given for the first time in 1849). Produced in Paris, in 1835, at the Opéra Comique, it had a long run. Spontini's *Vestale* and Schubert's *Alfonso and Estrella* (an opera which pleased much at Carlsruhe when given, March 22, 1881) are amongst the announcements. Gluck's *Orpheus* is in rehearsal, and this will be a touchstone for that young and very talented singer, Fräulein Papier. To continue with our Gäste of last month, I have to mention Fräulein Laura Friedmann from the Stadttheater in Cologne, who has performed Margaretha von Valois, Leonore (in *Trovatore*), and Isabella. Her voice, however, is found too weak for our vast house. Herr von Reichenberg from Hanover has continued his performances, with Walter, Faust and Rocco, and Herr Wiegand from Leipsic, has with Count St. Bris, Gessler, and the King (in *Aïda*) both parts with tolerable success. Fräulein Bréthol from Dresden, whom I mentioned as Donna Anna, continued with Bertha and Sulamith (in *Königin von Saba*), and pleased much, showing decided talent.

The tenor Herr Broulik, from Leipsic, being already engaged for the beginning of next year, shortened his stay in Vienna. We heard him as Johann von Leyden, Manrico, and Assad (in *Königin von Saba*), and he confirmed the hope that he may become a first-rate Helden tenor. Since that time, incredible to say, we have had no Gastspiele whatever. The new comer, Herr Peschier, made his *début* as Count Almaviva, and Fräulein Bianchi re-appeared, after a long interval, as Katharina (in the *Nordstern*) and Rosina (in *Barbiere*), and charmed her hearers as before. *Aïda* will be next performed for the 100th time; likewise *Lohengrin*, which will also have reached its 100th wanting two. *Oberon* has been twice performed, conducted by Herr Jahn, the director. *Der betrogene Kadi*, an operetta by Gluck, is still much in favour; I think it would be an acquisition to one of your smaller theatres. The Theater an der Wien, in the suburbs of Wieden, is rehearsing a new operetta by Johann Strauss. The Carltheater, in the suburbs of Leopoldstadt, has a change of operetta every evening—*Boccaccio*, *Gasparone*, *Donna Juanita*, *Fatinitza*, &c. Both these latter opened on the 1st of September. In my next I hope to be able to give the programme of the great musical concerts for next winter.

Operas performed in the Hofoper from August 13th to September 12th were *Freischütz* (twice), *Oberon* (twice), *Hugenotten*, *Prophet* (twice), *Wilhelm Tell*, *Troubadour*, *Hans Heiling*, *Robert der Teufel*, *Königin von Saba* (twice), *Der betrogene Kadi* and a ballet (twice), *Tannhäuser* (twice), *Fidelio*, *Mignon*, *Lohengrin* (twice), *Faust*, *Aïda*, *Der Nordstern* (twice), *Loreley* (fragment by Mendelssohn) and a ballet, *Barbier von Sevilla*, *Afrikanerin*, *Aus der Heimat* (Singspiel) and a ballet.

Correspondence

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Permit me the use of your columns for making a suggestion which, if acted upon, would, I venture to think, prove of great value to all serious students of music. I will occupy as little of your space as is compatible with my purpose; but I should like to adduce the principal reasons which have led me to hope that this suggestion may find favour with those to whom it is offered.

Every important work of art has two special and distinctive aspects: the first in relation to the department of art to which it belongs—for example, to music, painting, sculpture, or architecture, as the case may be; the second, to the personal history of its author, the development of his genius, and the peculiar circumstances by which he was surrounded, or which were operating upon his mind, at the time when he produced the work in question. It has been said that men are even more the children of their age than of their parents; that is, that however marked their genius may be, it is always the result of the mental and moral atmosphere in which they are reared, *plus* their own force and individuality. The general truth of this position will hardly be disputed, I imagine. It harmonises entirely with the synthesis which the doctrine of evolution places on so secure a basis, and is the true key to that classification of the works of the human mind, which is not only necessary to a clear understanding of their relations to each other, but is also so valuable in enabling us to estimate the force and direction of those currents of thought and sentiment which carve out the channel in which the mind of our race is destined subsequently to travel. Great men may be compared to lenses, in which the scattered rays of light are localised, and become centres of an intense light and heat. The more powerful the lens, the greater will be its effects. Or, perhaps, better still, such men may be compared to the convex glass of a powerful lantern, which projects the rays from the flame behind it, and opens up a path of light, the length and lustre of which are proportionate to the force at the back, and the power and clearness with which its own office is performed.

It would be easy to illustrate this position by references to the history of religion, science, philosophy, and all the arts. But I should find but small excuse for trespassing on your own space, or the attention of your readers, with matter which is, in greater or less degree, the familiar possession of all.

Regarding the great musicians from the point of view which I have here taken, each of them bears some definite relation to the period in which he lived, and each of his works carries the impress of his own history and the development of his mind, at the time when it was written. The music of the first half of the eighteenth century was quite different from that of the second half; and the music of the year 1881 differs widely in many respects from that of the period which closed in 1830.

Again, in regard to the different works of individual composers, the Beethoven of the Septett, or *Adelaide*, or the trios for violin, tenor, and violoncello, was not the Beethoven of the Choral Symphony or the Posthumous Quartets, any more than the Shakespeare of the *Tempest* was the Shakespeare of *Lear*, *Hamlet*, or *Measure for Measure*. However prodigious may be the genius of any man, he cannot be at the age of twenty-five what he becomes at forty. It is true that the creative powers displayed by young composers have produced what seem to us, average men, but intellectual miracles. Mendelssohn wrote his Octett at the age of fifteen, the overture to *A Midsummer Night's Dream* at eighteen, and Schubert the *Erlkönig* at twenty. Still, the mind obeys definite laws, and difficult though it may be for us to discover them, every fresh fact supplies new material for our generalisations, and brings us nearer to the conclusions we seek to obtain. It is in a high degree interesting to trace the development of individual minds, the operation of external currents of thought upon them, and the appearance in them of those germs of new thought which eventually become the leading characteristics of their genius, and new influences in the growth of art itself.

Having said thus much, the practical suggestion I have to make is, that the publishers of the works of the great composers should inscribe upon their title-pages not only the *opus* of each work, but so far as it is ascertainable the date of its composition, and of the birth and death (in case he is dead) of the author. I cannot doubt that this inexpensive addition to the title-pages of these works would be received with great satisfaction by every serious student of the biographical history of music.

I am, sir, your obedient servant,
W. G. HOWELL.

London, 5th Sept., 1881.

Rebiews.

Popular Pieces for the Pianoforte, by ROBERT SCHUMANN. Selected, partly arranged, and revised by E. Pauer. London: Augener & Co.

THIS volume, containing seventeen characteristic pieces, is of immense value to the student, and of great interest to the amateur, owing to the date of each composition being added. Herr Pauer has done good service to Schumann, and presents him here chronologically, so that we journey step by step with our author. As with the *Gradus ad Parnassum* of Clementi, however, we find in the earlier numbers an equality of power which proves how ripe was the intellect before putting pen to paper. These pieces breathe of an earnestness of purpose which is ever genial, and speak from the heart of the composer. The first, *Polonaise* (from *Les Papillons*, Op. 2), bears the date 1831. It exhibits an interchange of rhythm, a charming *tempo rubato*, and a figure of passage not often found in early works of even great composers. No. 2. *Promenade* (from *Le Carnaval*, Op. 9), composed 1835. Every bar shows thought; all the progressions have a purpose and testify to the author's learning as well as his fancy. No. 3. Two pieces (from the *Davidsbündler*, Op. 6), composed 1837, are of a fragmentary nature, but both possess great charm of expression and show a perfect mastery of harmony. No. 4. *Whims, Grillen* (from the *Phantasiestücke*, Op. 12), composed 1837. The scherzo and trio are well marked in rhythm, and the "Whim" is not absent in the cadence. No. 5. *Dreaming, Träumerei* (from *Scenes from Childhood*, Op. 15), composed 1838. A lovely melody is one feature of this number, and treated with the delight of a lover of counterpoint, the theme and its reprise being always invested with interest. How charmingly the cadence with its pause brings the movement to an end has but to be heard to be admired. No. 6. *A Fragment* (from *Kreisleriana*, Op. 16). The adoption of the ancient figure here gives the movement a *cachet* of old times, but the progressions through which it is led show the power of the composer to carry on and strengthen the idea in an admirable manner, and the persistency of his sequence leading to the reprise is worthy of all praise. The insistency of the *syncopes* in the middle of the second movement deserve attention. No. 7. *Novellette* (Op. 21), composed 1838. This march and trio proclaim the musician's work throughout. The progressions of harmony are thoughtful and evince power, and in the trio is a kind of echo of a preceding phrase which is happy in idea and natural in expression. The interruption by the contrapuntal intermezzo enables the author to play with his subject, and to make the trio re-enter gracefully, and lead to the reprise of the march. There is great command of harmony, and the knowledge of its bearings. No. 8. *Arabesque* (Op. 18), composed 1839. Much elegance characterises this number, which has two trios and a coda. A charming melody, graced with an accompaniment of a figure used by Beethoven and others, is followed by an intermezzo, suddenly arrested by a sequence of harmonies to bring the reprise, after which is a second short intermezzo bringing back the original subject, and this is followed by a coda which ends the movement with a tender repose. No. 9. *Fragment* (from *Humoreske*, Op. 20), composed 1839. This movement might have been written by John Cramer; the style is that in which he played and wrote. It is purely legato, but here with more frequent use of modern passage there is a clearness of rhythm and phrase which are both engaging and highly effective. The little coda is innocent and of child-like simplicity. No. 10. *Night Vision, Nachtstück* (Op. 23), composed 1839. This is really a *Volkslied* for the pianoforte, and excellent it is in its arpeggio manner. The passages in imitation in the intermezzo portion are skilfully used to bring back the opening phrase of the movement, which is ended with a short coda. No. 11. *Slumber Song, Schlummerlied* (from *Album Leaves*, Op. 124), composed 1841. Words fail to express the exquisite charm of this melody. It has all the feminine delicacy of Mendelssohn, and its purity of thought and elegance of form give to it a unique character. No. 12. *Oriental Picture* (Op. 66), composed 1848. This movement has been arranged from the author's duet by Herr Pauer. It is a stream of cantabile melody, and every point is made to stand out. No. 13. *Sailor's Song, Matrosenlied* (from *Album for Young People*, Op. 68), composed 1848. A *Volkslied* is this Sailor's Song, and a very jolly one. One may almost hear the "yo-ho" each time the theme commences. To the very last chord all is in true character. No. 14. *Wayside Inn, Herberge* (from *Forest Scenes*, Op. 82), composed 1848. Never was a more lovely melody written than this, and never had melody a more charming treatment. They are intertwined as the tendrils of the plant. The touches of the artist in sounds constantly relieve the simplicity of the idea, and claim admiration, whether by sequence or other artifice, of the composer. Even before the coda the suspended harmony forces a bass, and again another in the *point d'orgue*. No. 15. *Hunting Song, Jagdlied* (from *Forest Scenes*, Op. 82), composed 1848. In every way true is this Hunting Song. One may fancy one sees the huntsman and hears the horns. The change of rhythm is well-timed, and gives a strength to the accent befitting its character. The trio is well in keeping, and the reflection of the original subject concludes a movement of great vigour and life. No. 16. *Study* (from the "Six Studies for the Pedal Piano," Op. 56), composed 1845. Arranged by E. Pauer. A cantabile and elegant melody with accompaniment of harmonies is here exhibited; the cadence is interrupted, and the movement assumes a contrapuntal phrase; then there is a return of the original subject, which is brought to a close, and has the addition of a short coda. Such is the "study," and the presentation of its form and progress. No. 17. *March* (Op. 76). Composed 1849. Full of vigour and rhythm sharply marked, the march is bold and effective. The author is sensitively careful in introducing his trio, for which he makes a preparation, but is less ceremonious in his return to the march, to which he takes the shortest road.

These pieces are very favourable specimens of Robert Schumann's manner of writing. There is nothing careless, nothing slip-shod, nothing but what betrays the serious thought of a well trained, well educated mind. They are an honour to the country that gave birth to an artist so conscientious, and no less so to Herr Pauer for selecting and fingering them.

Popular Pieces for the Pianoforte, by FRANZ LISZT. Edited and Revised by E. PAUER. London: Augener & Co.

AMONGST the many works of this celebrated composer, these are some of the most beautiful that have come from his pen. They all display the master-mind and fancy of the apt genius who adorns whatever he touches. Every phase of feeling and passion passes under his review, and receives a colour and halo which heightens its interest.

The first of the set, "Consolation," is an original movement, a *cantabile* of exquisite grace and beauty. It is a song without words, and so well adapted to make the instrument sing that the composer stands where the ancient professors of singing stood. They have fallen from their high estate, and it is no usurpation if we find the great pianoforte writers now occupying their throne, by writing music which the instrument sings.

The second of the set, the Litany song of Franz Schubert, is like a solemn piece of architecture in the loving hands of the decorator. All is in stately keeping, its sanctity is never disturbed, but its purity is made to reveal itself in strong and accumulative power. The third number is the celebrated "Wanderer" of the same composer (Franz Schubert), which from the grasp of Liszt and the form he has used with it has the effect of an arrangement *à quatre mains*. It is an admirable specimen of his best handling. The fourth is the "Liebeslied" (Devotion) of Robert Schumann, which is transparent in its earnest and clear simplicity, and offers opportunity for the well

arranged *ensemble*. It is one of the easier numbers for the player. The fifth, "Cujus animam," is the celebrated aria from Rossini's *Stabat Mater*. This receives the tribute of Liszt's devoted care, for he has invested the verse of the *Stabat* with every appliance which could place before the listener the awful picture of the moment of the crucifixion. The effect is as of an army marching, and not of a mere battalion of troops passing in the distance. No. 6, "Le Rossignol," a song by A. Alabieff, is full of character, expressive in form, grateful in repetition, and with a cadence on the depressed sixth of the mode which is artfully modulated, and is a study to the musician. No. 7, "Canzone Napolitana," a notturno of moderate difficulty as regards execution, but of infinite charm in its construction. It is a movement of exceeding beauty, and its close with broken phrases ever touches the heart by a magician. No. 8, "Ungarisch," from Ferdinand David's *Bunte Reihe*. Quaint in treatment, but sweet in expression, this movement is thoroughly characteristic of the country associated with it. It is within the reach of moderate players. No. 9, "La Regata Veneziana," notturno from the famous "Soirées Musicales" of Rossini. What [illegible] is here manifested, what clearness of rhythm, what crispness of melody! Hand in hand with Rossini Liszt treads the ground with light heart and unfailing step. There is no disappointment of expectation. No. 10, "Grand Galop Chromatic" (simplified by E. Pauer). Herr Pauer has shown mercy where Liszt was inexorable, and has consequently increased the number of Liszt's *clientèle*. The Galop, so fiery, so impetuous in its course, so magnificent in its progress, is here presented without the enormous difficulties of the original. It is one of the best examples of the power over counterpoint possessed by Liszt, and his masterful use of it will uphold his great and deserved reputation as an accomplished writer of the first order.

Three Songs (*Drei Gedichte im Volkston*). By CARL WITTKOWSKY. Composed by MORITZ MOSZKOWSKI. Op. 26. London: Augener & Co.

ORIGINAL in idea, skillfully written, and truthful in their character as *Volkslied*, these three songs are full of charm and interest. The first, "Ich frage nicht," is a graceful [illegible] melody, the re-creation of No. 2 "Germany" (*Deutschland*), from the author's celebrated suite of duets "From foreign parts" (*Aus aller Herren Länder*). This melody now appears in its real character of Volkslied. The second, "O süsseste Noth!" is a well-developed theme, with many changes of colour, as becomes "love concealed." The third, an allegro movement, "Auf, hinaus," betrays the restlessness of spirit which Spring engenders, to haste and enjoy its delights. Very charming is the *meno mosso* and its tender touches of the heart of the wanderer, who in the reprise is soon impelled towards her he loves. These are songs of a true musician, having a mind in sympathy with what is excellent.

The Piper o' Dundee. New Version of the Old Song. Arranged for Solo and Chorus. By J. D. MACDONALD. Methven, Simpson & Co., Nethergate, Dundee.

THE piece is unmistakably written in the old mode without the modern leading note. If this had been omitted in the cadence which concludes both strains of the solo, there could arise no question about its antiquity. It possesses those elements of nationality which are ever dear to our northern brethren, and will continue to be so as long as a piper is found to elate and subdue their innermost feelings.

A Dictionary of Musicians (A.D. 1450–1881). Edited by GEORGE GROVE, D.C.L. Vol. III. Macmillan & Co.: London.

THE issue of Part XIV. continues the notice of Herr Richter, with the dates of his prominent actions as a conductor, the most recent of which was his appearance last season in London with such favourable results. In the latter part of the notice we read: "As a musician he is a self-made man, and enjoys the peculiar advantages which spring from that fact." What these advantages are we are at a loss to divine. Generally speaking, the man who is self-taught has been a great loser of time. It follows naturally that such a man must blunder very frequently before he finds the direct road—this would have been pointed out to him unerringly had he had the advantage of being taught by a master. What made Mozart and Mendelssohn the early composers they were but the excellent teaching they had both received? It may be possible for the merchant and the tradesman to be "self-made," but for the artist who is not content to remain the amateur it is impossible, unless a miracle supplies the place of a teacher. The Ricordi family are deservedly noticed in connection with their immense publishing establishment. Only a short notice of Wagner's opera *Rienzi* finds a place. This work, from its real merits, demands more extended observation. Written at a period when vocal phrases of considerable breadth were deemed not inappropriate for the singer by the composer, and those of almost Italian character were provided, *Rienzi* may be considered the most purely vocal of Wagner's works. To a subject of the highest interest he has given classical expression of the loftiest order, and in no instance has he failed to portray in suitable tones the heroic and exalted nature of the plot, and withal the singer is never out of his own element either in declamation, song, or *ensemble*.

The name of Ries calls up associations of unusual interest in connection with Beethoven. Ferdinand Ries enjoyed more than any other man the rare communion and friendship of him who, like Shakespeare, was "for all time." So imbued was he with the manner of his master, that Beethoven said truly, "He imitates me too much." His works reflect the matter, but the spirit was too subtle to be caught. Notwithstanding, to be the shadow of such a substance was not a light honour.

The name of Rinck will ever be dear to the student of organ music. His elementary works for the instrument, like those of Czerny for the pianoforte, have been the guiding power for the youth of many generations, and a debt of gratitude is due for them.

Romani claims notice for his beautiful *libretti* which he prepared for the composers of the "golden age" of melody, and to which their beautiful music is wedded, witness Rossini, Bellini, Donizetti, &c.

Jacob Rosenhain, a distinguished pupil of Schnyder von Wartensee, also of Schmitt, Kalliwoda, and Cherubini, is with reason entitled to a prominent notice. Both as composer and pianist he has been held in the highest estimation by the artistic world, and his constant retirement is not without the regret of those who know what are his brilliant gifts and attainments.

Rossini, like a royal personage, *commands* our attention, and deservedly occupies many pages in Mr. Grove's work. The notice is admirably written, and supplies details of the life and works of perhaps the greatest giant that ever wrote for the lyric stage. What his genius effected in the style of writing for the opera after he took up his residence in Paris can scarcely be measured. He no longer practised the *dolce far niente* of his own countrymen, but seized all the quick and brilliant forms of the country he adopted, put his ideas in compact shape, and made them thoroughly cognate to their situation in the drama. Indeed, his attention to dramatic truth has absolutely preserved from oblivion the unhappy libretto supplied for his last opera.

Rubini, the king amongst singers, no less commands our admiration. In vain we look around for even a pretender to the throne of that great artist. To describe his powers we have but to point to the songs he sang. Who dare attempt them? Where is the industrious student to venture? Yet within the memory of many still living, these songs were heard sung with a power of vocalisation that may be described as perfect. Did Rubini possess the mechanism to do such marvels by natural means only? Certainly not; but he worked, and by work achieved!

Rubinstein (Anton Gregor) was in our midst but yesterday, and both as composer and pianist asserting the possession of powers remarkable for originality and daring almost without parallel. With a mechanism of power yet delicacy he is without a rival as a performer, while as a composer he evinces that

forethought whether of melody or harmony which illustrates the theory of his teaching. As for his colouring it is without blemish whatever the character intended is unmistakably imprinted on his music. His energy is only exceeded by his industry.

The Sacred Harmonic Society has been productive of so much good that to notice its labours is to extend its benefits. Never have the noble works of Handel been heard with such grand and overpowering effect as at the concerts of this Society, under the direction of Sir Michael Costa. With him it has been a labour of love to devote his powers to this end, and with the Society it has been a pride and glory to second and aid his efforts. Only one wish remains, that the author of such imperishable material could visit us in the flesh, and hear with his own ears his divine harmony.

Of Alessandro Scarlatti and Domenico Scarlatti notices worthy of their great fame are given. The former may be said to be the father of the opera, and the latter that of the art of pianoforte playing. Each of these great men is a landmark in the history of music, and it is not easy to estimate the enormous benefit derived from their labours.

The much abused Schikaneder receives timely notice. Poor man, he little thought that whenever *Die Zauberflöte* was performed he was to be vilified and dubbed an ass, because he had furnished Mozart with a story which after all does not fail to point its moral or adorn its tale—virtue is rewarded and vice condemned.

One of the last names of mark is that of Schnyder von Wartensee, of whom some particulars are given. He was a distinguished teacher, and had amongst his English pupils John Barnett, the author of "The Mountain Sylph," "Fair Rosamond," &c., Josiah Pittman, &c. Small justice has been done this remarkable man—remarkable for his literary as for his professional acquirements. A veritable encyclopædia of learning might be added to his name. His theory was that of Vogler diffused through his own system of mathematics. So perfectly in accord in their admiration of their common master Vogler were Schnyder and Meyerbeer, that the latter, being anxious to possess a complete copy of the writings of Vogler which had appeared in a desultory form, prevailed on Schnyder to break the series he possessed and make himself the happy owner of Vogler's entire writings.

MINOR ITEMS

(*Published by Augener & Co. London.*)

Aus der Jugendzeit (*From Youth's Happy Day*). *Volkslied*. By Rob. Radecke. Partaking essentially the form and character of the *Volkslied* this solo is composed for soprano or contralto voice, and has already secured great popularity in Germany. It has an excellent English translation of the German added from the pen of N. Trübner, which will not fail to add to its general favour. *Elysium*. Song by Franz Schubert. The present edition is the first which has appeared with English words. The song treats of humanity—having passed through its several stages, and at length enjoying the blessed repose of Elysium. The wintry shadow gives way to May, the pilgrim lays down his burden for ever, he who wrestled in battle from the clash of arms will hear no more, those who loved and parted kiss, hearts unite in endless bliss. Each stage of soul has its corresponding tone in the music, the study of which will be found an agreeable diversion.—*Sabbath Bells*, a vocal duet by Franz Abt. The music of old men, like their conversation, is marked by that tranquillity of expression which is dear to many. "Sabbath Bells" conveys to the ear and the heart accents which breathe the repose and devotion of the veteran composer. Simple, touching and true is the quiet hymn pressed.—*Greeting*. Chorus for female voices, from the cantata "Little Red Riding Hood" by Franz Abt. The chorus is written for first and second soprani and contralto, "Little Red Riding Hood" taking up the strain towards the end. This part-song is a veritable boon for the members of choral societies, who would find in it scope for practice and that of a graceful and finished style. Every bar betrays the polish of the cunning hand, every bar breathes his unaffected and sweet melody, and in the refined mind such music offers the noblest occupation. *To the Nightingale*. Song by Carl Reinecke. Words by Elizabeth Kulmann. This is a simple setting of an address to the nightingale; it has a refrain which gives life to the composition, but the phrase is short, and the song itself might be a *Volkslied*. *Concone's Fifty Lessons for a Medium Voice*. (Voice part, cheap edition.) These celebrated lessons form one of the best of the many singing methods in general use. They are here arranged for medium voice, the Canto alone, without accompaniment. Embracing every species of passage, easy and difficult, no better book could be placed in the hands of the student. Their value has the united testimony of all good teachers.

Concerts and Opera.

A WELCOME sound to all amateurs is the note of preparation heard on all sides announcing the commencement of our winter concerts.

First, the Sacred Harmonic Society—which it is to be observed celebrates its jubilee in fiftieth year of existence—proposes to give Handel's *Judas Maccabeus*, *Messiah*, and *Solomon*, Macfarren's *St. John the Baptist*, Mendelssohn's *Elijah*, Gounod's *Messe Solennelle*, Beethoven's *Mount of Olives*, Sullivan's *Martyr of Antioch*, Mendelssohn's 42nd Psalm, Haydn's *Creation*, and Costa's *Eli*. The concerts, as usual, will be conducted by Sir Michael Costa.

The Popular Concerts, under the direction of Mr. Arthur Chappell, will commence on October 31 and be continued until April 3. The Saturday Concerts will commence on November 5, and be continued till April 2.

A repetition of Berlioz's *Faust* will take place with the same cast of characters as brought the work so favourably before the public when recently given, conducted by Mr. Hallé, on November 26.

Two concerts, conducted by Herr Richter, will take place on October 24 and 29, one in the morning, the other in the evening. These concerts will be of interest to the admirers of Wagner's latest efforts as well as to the general public. The Saturday concerts at the Crystal Palace will also be shortly resumed under the conduct of Herr Manns.

The Brixton Choral Society, directed by Mr. W. Lemare, announces a series of four concerts, the first of which is to take place on the 3rd instant.

The Promenade Concerts at Covent Garden have had a continued success, and the pianoforte playing of Mlle. Timanoff, a pupil of Rubinstein, has met with deserved and rapturous approval.

ITALIAN OPERA AT THE LYCEUM THEATRE.—During the provincial engagements of Mr. Irving and his company, an arrangement has been concluded by Mr. Samuel Hayes to give a series of performances of Italian Opera at the Lyceum Theatre. The *répertoire* will embrace favourite operas of the lighter character, supported by *artistes* of high repute, and all details of the management will be found of a highly efficient character. Signor Li Calsi will undertake the duties of conductor, Mr. Carrodus will be leader of the orchestra, Mr. Pittman will superintend the chorus, and Mr. Lindsay Sloper will be at the pianoforte. Among the names of the principal *artistes* will be found those of Mlle. Marimon, Mlle. Leon Duval, Mlle. Isidor, Mlle. Le Brun, Miss Rose Hersee, Signor Frapolli, Signor Vizzani, Signor Padilla, Signor Antonj, Signor Antonucci, Signor Ponsard, Signor Zoboli, and Mr. Walter Bolton. One condition of the agreement between Mr. Irving and Mr. Hayes is, that the charges of admission shall undergo no change from those as ordinary at the Lyceum. This will prove a boon to the public, and place the entertainment within the reach of many real lovers of music.

Musical Notes.

An artiste of great power on the pianoforte Herr Perabo, a pupil of Moscheles in Leipzig, who has of late passed much time in Boston, United States, is now in London on his way back to Leipzig. We had hoped he might have been induced to remain here for a season, at least that we might have had an opportunity to display his good ship, which are of a high order both as pe former and composer. Herr Perabo has done good service to art for he has been most serious in introducing to America the latest works, orchestral and instrumental which have recently appeared in Europe.

GUILDHALL SCHOOL OF MUSIC.—The Corporation of the City of London must be congratulated on the continued progress attending their efforts to disseminate a knowledge of music, and the principal, Mr. Weist Hill, not less so as his zeal with which the interests of the school are promoted. The number of students already receiving instruction amounts to seven hundred and fifty and applications have been made which will shortly raise the number to one thousand.

SYDNEY MUSICAL UNION.—The report of the fifth season, to June 18th, has been received and offers a satisfactory and encouraging proof of the musical design of its founders and supporters. During the past season there have been held the eight usual concerts, six instrumental and five ordinary rehearsals of chorus and orchestra. A varied and interesting selection of music has provided entertainment and instruction to the members of the society which has not been wishing in its prosperity.

WEBER'S OPERAS.—This year is cyclic if all the operas of Carl Maria von Weber is to be given at the Grand Opera in Leipzig. In London it is behind Vienna, Hamburg, Leipzig, and other musical cities in the Continent. In England ever to be out of the rear in doing honour to the great and true in art! But shall we refuse to fulfil no gratitude to offer? In the too dull to use herself in such means for the education of her people!

The Lenten of Franz Liszt arranged to celebrate the jubilee anniversary of this great musical birth by a performance of his oratorio, *Die heilige Elisabeth*, in his opinion of Weimar.

HANS SCHAWENKA has lately received the honour of being appointed K. K. Kammervirtuoso to his Majesty the Emperor of Austria.

The new opera, M. Lenepveu (*Prix de Rome*) will be in the hands of Messrs. Chappell before Christmas. Heinrich Hofmann's new opera, *Wilhelm of Orange*, will be published by Breitkopf and Härtel. Mlle. Scharwenka, a cousin of the celebrated composer of that name now a pupil of Mme. Viardot, will shortly appear to opera. She is reputed to be a highly-gifted musician.

The latest opera of Strauss, *Der lustige Krieg* will be performed in Vienna in November.

THERE recently a town in Sweden which has put in the open air in orchestra playing on the raised platform or kiosque. It is a feature in all the public gardens, where first rate music may be heard.

To all interested in the welfare of music in the sanctuary the meeting of the Church Congress of Newcastle on the 4th inst. will not be without signs of encouragement. Special consideration is to be given to the Models in which Religious Life may be influenced by Art. Under this head will be discussed the claims of architecture, music, painting and sculpture. Amongst those who will attend, and who have always been conspicuous in upholding the "Beauty of Holiness," may be noticed the names of the Right Honorable Beresford Hope, the Right Honourable A. J. B. Fairy and many others of distinguished position.

AMONGST other societies lately to be seen in the National Exhibition at Munich was the piano-orte of Donizetti. To show the affection he entertained for his instrument Donizetti had charged his brother-in law by letter to keep it in sacred remembrance. He wrote to this effect:—"Never sell this pianoforte for any price what, ever. Thence it is enclosed my nature musical life first and by year shine." A beautiful note on the lid of the instrument records these words

WORDS FOR MUSIC

SPRING

There is a melodious, bright and fair,
Whose form as welcome as rainbows.
Each year, when Winter, cowering flies,
She comes with sunlight in her eyes—
Then when bedecked with flow'rets gay,
And scent slug blossoms on her way!
This lovely maid—of whom I sing
You all have seen, her name is "Spring!"

At her approach man performs vow,
And like sweet incense mount the skies*
The snowdrop, shou'n in modest head,
All smiling from its earthy bed
And yonder over dale and hill
Is seen the fair young Crocus!
O lovely maid! thy praise I sing
I long to greet thee, charming Spring

The meadows still are bleak and bare,
The sky is austere, and all the air,
Yet first Spring thy face I see,
Soon, soon I know thou'lt greet me!
Then mortals, thy coming hearts be drest,
Have faith you God is ever best!
O let your voice this prelude sing
For He sun and Eternal Spring!

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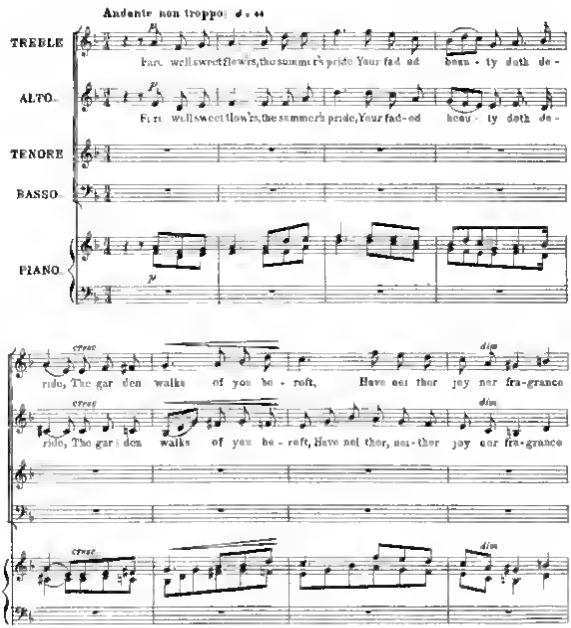

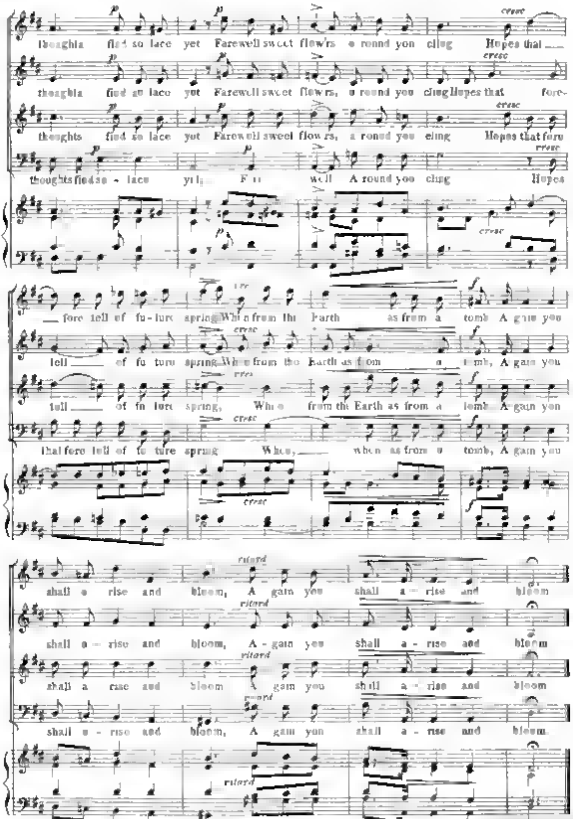
thoughts find solace yet Farewell sweet flow'rs a round you cling Hopes that — fore tell of fu-ture spring When from the Earth as from a tomb A gain you shall a rise and bloom, A gain you shall a - rise and bloom
thoughts find solace yet Farewell sweet flow'rs, a round you cling Hopes that fore- tell — of fu ture spring When from the Earth as from a tomb, A gain you shall a - rise and bloom, A - gain you shall a - rise and bloom
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The Monthly Musical Record.

NOVEMBER 1, 1881.

STATE OF MUSIC AFTER THE RISE OF THE OPERA.

THE return to the right application of music with respect to language-rhythms took place in connection with an attempt to revive the dramatic declamations of the old Greeks. The opera, from its very infancy, was a movement in direct opposition to the treatment of language adopted by the scholastic musicians of the church. The first opera composers started with the principles of word-music and dance-music. With them the opera was something to say in music, and something to do in music; and, as the art advanced, it became something to sing in music, and much to do in music. In these later days, the days we live in, the something to sing has assumed a new shape, resulting from the desire on the part of the composer to realise in its fullest extent the natural declamation of the language; and the something to do, or in other words, the motion of the dance, has expanded into a breadth and power, and pressed onwards to a change and rapidity equally remarkable as the change in the music.

The opera, according to the legitimate appreciation of the term, that is to say the Italian opera, took its rise in this country about the commencement of the last century. We had been famous for mysteries and masques, and some hundred years before the Guilds and Corporations of this country emulated each other in the performance of the mystery. Such exhibitions were a kind of commentary upon the Office-books and services of the Church, and served to engraft into the memory of the nation the leading historical facts contained in the Holy Scriptures. The establishment of the oratorio was the recognition of the necessity of some such popular representation of the facts in Biblical history, combined, however, with a far higher mode of appeal to the public mind. The masques were revivals of the creeds and histories of Greece and Rome. Jupiter and Juno, Venus and Cupid, and the gods, goddesses, and heroines of classic lore, proved an inexhaustible mine to poets, musicians, actors, dancers, and audience. The opera may be considered to be a kind of union of the mystery and the masque, and no question it took its high form of music from the oratorio, which had superseded the mystery, and incorporated the masque in its ballet.

The history of the opera in this country may really be said to commence from the time when Handel established it as a great artistic fact in our musical annals. His first opera was *Rinaldo and Armida*, a libretto made out of the episode in Tasso's *Jerusalem Delivered*. It was mounted regardless of expense—the gardens of Armida were fitted with living birds, and Colley Cibber says, that "the elegance of the decorations and the beauty of the machinery were justly admired." The story of the opera is as follows:—The Crusaders are before the walls of Jerusalem; Godfrey de Bouillon is there at the head of a large army, and Rinaldo is one of his most distinguished generals. Rinaldo is in love with Almirena, the daughter of Godfrey, who has promised that their marriage shall take place when Jerusalem is taken. Jerusalem is defended by Argantes, the reigning prince, who is assisted by Armida, a kind of lady demon, who has power over the spirits of the air, and in the exercise of this power very much interrupts the ordinary course of events. She knows the city will be taken through the zeal and courage of Rinaldo, and her object is to get hold of him. As, therefore, Rinaldo and his betrothed are walking in a beautiful grove, Armida appears in her magic chariot, carries off the young lady, leaving two hideous furies to manage the amazed lover in any way they might please. Left by his tormentors, he sets off on his travels to seek the young lady, when coming to the shores of a beautiful lake, a barque appears, in which there is another young lady, who hears his story, commiserates his situation, and offers to take him to his betrothed. Although somewhat in doubt, he adventures, and soon finds that the lady he is with is no other than the sorceress Armida, and who has unfortunately conceived a violent affection for him. She conveys him to her enchanted castle, assumes the shape and voice of his betrothed, and tempts him in all possible ways.

Whilst this is going on Godfrey is, as may be supposed, much perplexed. He has a notion that all these troubles are occasioned by magic, and determining to oppose magic by magic, he seeks the aid of a magician himself. The magician leading the way, Godfrey, at the head of his soldiers, approaches the enchanted castle. It is guarded by demons; his soldiers are swallowed up by earthquake, struck down by lightning, mountains are turned into seas, hurricanes upset the boats, spirits appear every now and then in a most inconvenient manner, but Godfrey finally overcomes all difficulties, and reaches a splendid garden and palace, which, by the way, is described to be very much like what our troops found not so long since at Pekin. Godfrey, however, did not burn it, nor did he spoil it, but he looked for the king and the sorceress. He found them, that is to say, he saw them flying away in a chariot borne by dragons. The sorceress humiliated, there was no great difficulty in discovering Rinaldo and Almirena.

Events now take their natural course. Rinaldo is once again before the walls of Jerusalem; he leads the assault, the city is taken, Godfrey is crowned king, and the marriage of Rinaldo and Almirena concludes the opera. Such is the plot of the libretto which Handel set to music in eleven days, and which established his reputation not only in England, but throughout Europe. In this music he put a strength, a power, a variety, a grace, and a beauty which in the opera up to that time was unknown and unthought of.

Previously to the production of *Rinaldo* there had

been operas on the Italian model given at Drury Lane and the Haymarket—compilations from the works of the elder Buononcini, Leonardo da Vinci, Conti, Mancini, and other Italian composers, among them Dominichino Scarlatti, son of Alessandro Scarlatti. The last named was one of the greatest operatic writers who ever lived. Alessandro Scarlatti was born in 1659, just twenty-five years before Handel. When Handel wrote his *Rinaldo* Scarlatti was fifty-two. He wrote his first opera in 1680, four years before Handel was born, and in 1715 he was engaged in writing his one-hundred-and-sixth opera. He died in 1725, aged 66, having written one hundred and twenty operas, besides church works innumerable. His science was perfect, his style perfect, his invention boundless, his imagination exalted, but ever chaste and to be trusted. The transcendent merits of Handel have in this country only thrown into shade the no less transcendent merits of Alessandro Scarlatti.

BREITKOPF AND HARTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke, Serie V. Opern No. 5. Mitridate, Rè di Ponto. No. 9. La Finta Giardiniera. No. 13. Idomeneo. No. 14. Ballet-musik zur Oper Idomeneo (K. 87, 196, 366, 367). Serie XXIII. Sonaten fur mehrere Instrumente mit Orgel, Nos. 1—15. Serie XXIV. Supplement-Serie, No. 2—7, Sechs Symphonien (K. 75, 76, 81, 95, 96, 97).

THE instalment of Mozart's works now awaiting notice is as varied in musical value as it is in character. At least two-thirds of this great edition has now been issued, including by far the larger proportion of the greatest works, and of those previously published. It is therefore only to be expected that the interest of those which are still to appear will be to a great degree historical, for it is hardly to be supposed that many of the composer's masterpieces should have been allowed to remain in manuscript for ninety years after his death. The works catalogued at the head of this article illustrate what has just been said, for *Idomeneo* is the only one of them all which belongs to Mozart's ripest period, though foreshadowings of his best style may be found from time to time in most even of his earlier works.

Mitridate, the first work now to be noticed, was composed in the year 1770, and was first performed at Milan on the 26th of December of that year, under the direction of the composer, at that time only fourteen years of age. Its success was so great, that it ran for twenty nights—an unusual thing at that time. The opera is written after the old Italian model. Of the twenty-four numbers which it contains, all are airs, with the exception of one duet and the final quintet. What strikes one most in reading the score is the wonderful technical mastery of his art which Mozart had attained. We find much that is old fashioned, especially in the florid passages of the principal airs for the leading soprano and tenor, which are written quite in the conventional style of the day. In the larger part of the opera we miss the strongly dramatic element so characteristic of Mozart's later works for the stage. But we find no traces of youthful inexperience, the music flows on naturally, and without stiffness, and if seldom very striking, is always appropriate. The orchestration presents few features worthy of notice. Many of the airs are accompanied only by strings; oboes and horns are frequently employed, and occasionally we find also flutes, bassoons, and trumpets; but the scoring is thin as compared with that of subsequent works. One interesting point may be noted at p. 153 of the score. In the middle of a recitative is introduced a long *andante*, accompanied merely by the basses. A cursory examination of the music will convince any one that Mozart could not possibly have intended a bare two-part harmony through seventy-two bars of slow tempo. It is known that he conducted the work at the harpsichord, which was not yet banished from the theatre; and there can be no reasonable doubt that we have here a relic (the only one, so far as I am aware, in all Mozart's works) of the old method of accompanying songs merely with the basses and harpsichord, of which we find so many examples in the operas and oratorios of Handel.

In *La Finta Giardiniera*, brought out at Munich on the 13th of January, 1775, rather more than four years after *Mitridate*, we already find an immense advance in the development of Mozart's genius. We here meet with him on ground very congenial to him—that of the *opera buffa*. Our readers who recall the music alloted to Osmin in the *Entfuhrung aus dem Serail*, or to Papageno in the *Zauberflote* will not need to be reminded how successful was the composer in the delineation of comic character and incident. It must, however, be allowed that Mozart was heavily handicapped in the present work. Jahn (i. 210—212) gives an analysis of the plot, which is far too long to quote, and which would not be worth the space. I have read it through very carefully, and am bound to admit that the only impression left upon my mind by its tangled thread, is that everybody is at cross-purposes with everybody else till the end of the third act. The chief wonder in my mind is that the libretto did not damn the work, as was the case later with Schubert's *Rosamunde* and Weber's *Euryanthe*.

Mozart's original manuscript of the first act of this work is lost—only a transcript with German words exists. Hence, the published score presents the curious anomaly, that in the first act all the words are in German, and the recitatives are wanting, while in the rest of the opera the words are in Italian. Some of my readers will remember a similar peculiarity in the score of Handel's first opera, *Almira*. The explanation of the absence of the recitatives in the first act is that in its German version spoken dialogue was introduced, and only the accompanied recitatives were retained.

In *La Finta Giardiniera*, besides fertility of invention we find a power of dramatic characterisation not

shown to the same extent in any of its composer's preceding works for the stage. Though the opera is entitled "buffa," it does not therefore follow that all the music, or even all the characters, are comic. Many of our readers will remember that not only *Le Nozze di Figaro* but *Don Giovanni*, bears the title "opera buffa." The real distinction between the "buffa" and the "seria," as applied to opera was, that the former contained some comic characters and situations, while the latter did not. In *La Finta Giardiniera* the two chief parts, those of Sandrina and Ramiro, are serious, sentimental—at times, even pathetic. The genuine buffo characters are those of the Podestà, and Serpetta his servant maid, while in Belfiore, both a serious and a comic side are to be found.

An important feature of this opera is, that it contains two extended and elaborately developed finales. With the single exception of *La Finta Semplice* (a work of which I am unable to speak, as it is not yet published), none of Mozart's preceding operas have any finales, in the sense in which that term is now used. The acts conclude either with a song, or with some short concerted piece. Here, however, we find two finales, one occupying thirty, and the other thirty-five, pages of the score, which for richness of detail combined with artistic unity of the whole, plainly foreshadow the great finales of *Figaro* and *Don Giovanni*. The orchestration of the opera, though mostly very simple, is full of charming touches of colour. Here as in so many other of his works, Mozart shows how great an effect he can produce with a few instruments. It seems hardly likely that *La Finta Giardiniera* will be revived on the stage—the absurdities of the libretto stand in the way—but it is a work which the student will read with equal pleasure and profit.

Idomeneo, the first of what may be called Mozart's *great* operas, composed six years later than the work just noticed, shows us the composer in his full strength. We still find, it is true, some concessions to the soloists, in the florid passages in some of the airs, as, for example, in Idomeneo's song, "*Fuor del mar.*" But we also find an intensity of dramatic expression not approached in the composer's earlier operas. The chorus in this work has an importance and a significance not previously conferred upon it in operatic music. It is only needful to refer to such movements as "Qual nuovo terrore," and "O voto tremendo," as illustrations. The orchestra, too is richer in colour than in any previous work. To take but one instance, is there anything more beautiful—I will not say in Mozart, but in the whole range of music—than in the scoring of Ilia's song, "Se il padre perdei," with its four *obbligato* wind instruments? It is worth noting that this is the first opera in the score of which Mozart has written parts for clarinets. These instruments were only just then coming into general use in the orchestra, and we may be very sure that one with so keen a feeling for tone-colour, would not neglect the opportunity of providing his palette with a new shade. It is curious, also, that here for the last time in the whole of Mozart's works, we find four horns used. We meet with them several times in preceding operas and in some of the earlier symphonies but in no score subsequent to *Idomeneo* are more than two horns employed. It is difficult to make even a conjecture as to the reason of this.

An interesting feature of this volume is the appendix, containing the alterations and additions made to the score by the composer, for a performance at Vienna in 1786. The most important of these are the changing the part of Idamantes from a soprano to a tenor, a new duet for Ilia and Idamantes, a new and condensed version of Idomeneo's air "Fuor del mar," referred to above, which is greatly improved by the excision of all the long passages of *fioriture*, and, lastly the new recitative and air, with violin *obbligato*, "Non temer amato bene," designed to commence the second act.

The ballet music to *Idomeneo* (now published for the first time) contains five numbers—a chaconne, a pas seul, a passepied, a gavotte, and a passacaille. Here, as in the suite for pianoforte (Köchel, 399), we see Mozart breathing the modern spirit into the old forms. The music is simple and graceful; the passepied and gavotte are especially charming.

Those who open the volume of Mozart's organ sonatas (Series XXIII.), expecting to find anything in the least resembling what they might anticipate under that title will be certainly surprised, and probably disappointed. These little curiosities—for such they may assuredly be called—were written for performance in the Cathedral of Salzburg, when the composer was organist there. All are in one movement, the form chosen being always that of the first movement of a small sonata or symphony. Of the fifteen pieces in the series thirteen are accompanied (like much of Mozart's sacred music written for Salzburg) only by two violins and bass. One (No. 12) contains oboes, trumpets, and drums in the score, while No. 14, besides these instruments, has also parts for horns. Ten of the sonatas (Nos. 1 to 8, and Nos. 11 and 12) have only a figured bass for the organ, which is used merely to fill up the harmonies played by the strings. In the other five sonatas we find an obbligato organ part, but this is seldom treated as a solo, and mostly seems as if it were designed as a substitute for missing wind instruments in the orchestra. The most important organ part is found in the last sonata (Kochel, 336) and here the instrument has mostly florid semiquaver passages, such as we find in the composer's pianoforte concertos. The whole series is full of very pretty, melodious music, though to our modern ideas it seems singularly ill-suited for church purposes. The same remark, however, would apply to a great deal of Mozart's sacred music, and we must remember that the taste of the last century in such matters differed widely from our own.

The six early symphonies published in the supplement series, should rightly have taken their place with other works of the same kind in Series VIII. It is probable that their not having done so has arisen either from the manuscripts not having been found at the

time the rest of the symphonies were published, or from the fact that their authenticity was not then sufficiently established. This point will probably be cleared up when the "Revisions-Bericht" is issued. Köchel assigns these six works to the years 1769—1770; internal evidence shows them clearly to be youthful compositions. They have all a strong family likeness to the other symphonies of the same date. Such interest as they possess is chiefly historical; nor is their importance such as to render it necessary to speak of them in detail.

EBENEZER PROUT.

BACH'S ORGAN COMPOSITIONS AND THEIR TREATMENT.

(*Continued from page 187.*)

It would be of the greatest interest if we could have had any idea as to how Bach himself played these works, of the extent to which he aimed at variety of effect and arrangement of climax, and also as to the question of speed. We have no indication whatever in regard to the combination and contrast of stops affected by Bach in his organ playing, not even in most cases any indication of the strength of tone intended, or of variations of *piano* and *forte*. It seems to have been accordingly tacitly assumed among the majority of organ-players, for a long period at least, that the orthodox method of playing these works was to pull out all or nearly all the stops of an organ, and go straight through from beginning to end without alteration of tone; or that, at all events, every requirement was met by a simple process of beginning on about half the organ and regularly strengthening the tone at available intervals until the conclusion was given with the full power of the instrument. How little any idea of playing them with a view to effect and light and shade was contemplated in this country until very recently, we learn from some of the reminiscences of Mendelssohn's organ-playing communicated by a veteran London organist to the article on Mendelssohn in "Grove's Dictionary of Music," and his simple confession of the astonishment into which some English organists, assembled to hear Mendelssohn play in London, were thrown by a very slight and obvious "point" made by him in playing the A minor fugue. And a London organist of more recent reputation has laid down as a dictum that the proper treatment of a fugue is entirely met by the system of either playing it straight through on the same combinations, or by simply adding stops as the climax is approached. If we could suppose it possible that Dr Stainer, who lays down these views in his organ-playing Primer, were not acquainted with all Bach's organ works, we could the better understand how he could come to settle the question in this very simple manner. But no one will ever get a proper understanding of these works who regards them merely as so many specimens of a rigidly fixed form of composition. The fugue form runs through them all, undoubtedly, as the sonata form pervades all Beethoven's sonatas; but apart from this general relationship, the organ works of Bach are as varied in character and expression as any other collection of compositions by a great master will be found to be. They suggest and require great varieties of treatment in order to bring out all the effect of which they are capable. Some of the fugues suggest, no doubt, the idea of continued working up to a climax; others are diversified by well-marked episodes, and are rather to be called fugued fantasias than strict fugues. Some demand quiet tones, grave and even pathetic expression; some are light and playful in character; others stately and dignified, and marked by especially scientific construction; others obviously intended to be brilliant and agitated in effect. The idea that an organ fugue is always to be a ponderous and elephantine style of music is contradicted, in the case of some of Bach's compositions, by the internal evidence of the music itself. Of the intention of the D fugue as a "show piece" we have already spoken; that was a young work however. But take the one in A minor—a composition of the master's greatest period, and the intention that it should be played as a rapid and brilliant *allegro* (allowing of course for the difference of scale between the organ and all other keyed instruments) is obvious not only in the character of the music itself, but in the significant incident of the slight change made in the form of the theme where it is allotted to the pedal, thus—

The omission of the intermediate note* in the pedal part being made solely to simplify the pedal part mechanically, for the rapidity of execution which the composition demands, and which would have been a difficulty in the original form of the theme at a time when pedal key-boards were wider in gauge and heavier in touch than now, and when all the pedal play was done by alternate feet, instead of the combination of the heel and toe action combined with the alternate stroke. In the one composition in which there are several indications of effect, viz., the prelude to the fugue in the Doric mode, one of the finest and most complete in style of all the preludes, there are special directions for the alternation of certain passages between the *oberwerk* and *positiv* (corresponding more or less to our "swell organ" and "choir organ"), which serve to indicate a very decided aim at variety of effect on the part of the composer, and certainly lead to the conclusion that what he is thus known to have done with one composition he would have done with others. The rather artificial effect of the swell he did not possess in the organs on which he played, of course; and it is improbable that he changed the stops on the various keyboards while playing to anything like the extent which can be and is done in modern organ music. Facilities for the mechanical changing of the stops were then limited

and probably not conveniently disposed; "composition pedals" and pneumatic action were not invented; the only method for actuating any number of stops simultaneously was by "ventils," or draw stops, which cut off the wind from a whole group of stops when required, and admitted it again by the reverse action; and it would seem that even these were regarded as a luxury rather than a necessity of organ playing. But there were at least the three keyboards then, with their varied and contrasted weight and quality of tone; and that Bach habitually ignored these sources of effect and contrast in playing his own music, and gave it out in monotonous continuity of tone, we do not believe. The internal evidence of the music, and the comparison of it with his idea of effect in writing for orchestra, and the original and progressive character of his own genius, are all against such a supposition.

The point is of some practical importance because on the treatment of these great works it depends in some measure whether they shall be brought forward to that prominent place in the modern concert-room which they certainly ought to have, instead of being left to be played as "out voluntaries" to accompany the retiring steps of church congregations, most of whom care nothing about what is being played, and are ignorant of the fact that they are sometimes listening to, or at least hearing, some of the greatest works of the most powerful of all musical constructors. In our large modern organs we have not only greater varieties and greater refinements of tone than existed on those which were at the command of Bach, but we have also, in this country, brought the mechanism of the instrument to a very complete state, and changes and combinations are easily practicable which were impracticable in Bach's time. To suppose that he would have set his face against the use of such resources for giving greater life and variety to his compositions for his favourite instrument is absurd. He was far too advanced an artist for that, and would unquestionably have welcomed every addition to the means of effect on the instrument. And this is what players with the resources of a modern organ at their command ought to do for him. Familiarised as we are now with the delicately balanced and varied effects of orchestration, it is hardly to be expected that the old colourless system of organ playing will attract general audiences, even of a high class, or that they would not find such treatment of the greatest works for the organ comparatively tame and uninteresting. It is our duty to Bach to make the best use of the modern organ in giving that enhanced interest and variety of effect and expression to his works which we have no doubt he would have studied to impart to them himself if the mechanical means had been within his reach.

We propose in a succeeding article to offer a few suggestions in regard to the treatment of which some of these works of Bach may be susceptible on modern organs. In the meantime one point at least we desire to press on the notice of concert-givers and concert audiences and players on keyboards (pianists especially); namely, that nothing can be more futile and more essentially inartistic than to set down these organ compositions to the level of pianoforte pieces, arranged as solos for that instrument. This is positively the only way in which our more especially musical audiences ever hear the organ works of Bach at all; and so unfashionable is the organ as an instrument (partly owing, we believe, to the deficiency of players of real genius to interest the people in it), that many people will listen to one of Bach's preludes and fugues for the organ, when played upon the piano at a "Monday Popular Concert," and will applaud the player to the echo, while they would scarcely be tempted to go and hear the same work performed on the instrument for which it was written. Yet the fact is that the true effect of the organ works is absolutely gone when they are transferred to the piano, and that audiences who hear them in that form are not gaining the slightest notion of their true effect, and artists who follow the practice are countenancing what is really a proceeding in entire subversion of all true canons of art. There is no question that Bach's organ works ought to be much more popularly known than they are; but it must be on the instrument for which they were written, and not in the form of "transpositions."

(*To be continued.*)

DEPARTURE OF ADELINA PATTI FOR AMERICA.

Many personal friends of our great prima donna assembled at Liverpool to bid adieu to her on going aboard the *Algeria*, one of the finest vessels of the Cunard line, on the 22nd ultimo. Among several manifestations of esteem received by her on the eve of her departure was the following:—

Poichè fia vero che passate l'onde
Il fulgido tuo sol o bella Diva,
Tra poco brillerà su quelle sponde
Dove all' aurora dal mattin s'apriva.
Addio! ma credi che senza i tuoi rai
Noi qui trarremo desolate l'ore,
Addio! ma credi che dovunque vai
Ti seguirà la nostra mente e il core.
Trionfi, gloria, d'ogni onor dovizia
Il nuovo mondo ti prepara intanto
E un nuovo mondo, un cielo di delizia
Tu gli prepari col divin tuo canto.

RICHARD WUERST.

The metropolis of Germany has lost one of her most prominent and influential musical personalities, and the German musical world one of her best and bravest members and representatives. Richard Wuerst, the highly esteemed musical composer and writer, died suddenly on the 9th of October. Suffering from long sickness, and especially with a malady in the eyes, he had lost much of his previous robust health; still there had appeared no sign of a sudden death, the more so as he had busily occupied himself until the last few days. The news of his death came then more unex-

pectedly and more sadly to his friends and acquaintances. Our parting wish to our deceased friend is: "Light may the earth rest on him, and may his ashes find peace!" We will add in the following a short sketch of his life and labours.

Richard Wüerst was born on the 22nd of February, 1824, in Berlin. The son of a sculptor, he received lessons on the violin from Concert-master Hubert Ries while visiting the Friedrich Wilhelm Gymnasium. He afterwards entered as a pupil the musical department of the Royal Academy of Arts, at the same time playing in the royal band, and as soloist in the public concerts. His studies in composition at the Academy were, as he says himself, not particularly fertile; but later, when Mendelssohn during his long stay at Berlin gave him lessons, he learned what he could and should do. On the advice of Mendelssohn he made a journey for the purpose of study, and among other places he visited Leipzig (where he received lessons on the violin from Ferdinand David) and Paris. He returned to Berlin in 1847, and forsaking his career as a *virtuoso* he devoted himself to teaching, at first singing, for which purpose he had studied in Paris and also with Teschner in Berlin. Later he taught the theory of music both privately and at the Academy of Kullak, where he was also conductor of the orchestra class. He was for several years singing-master at the Friedrich Wilhelm Gymnasium, and in 1861 assumed the office of musical critic to the *Sternzeitung*. He afterwards associated himself in the same capacity with the *Fremdenblatt*, and was also editor of Bote and Bock's musical papers. In the year 1852 he received the gold medal for Art, and in 1856 became Music Director, in 1874 Professor, and in 1877 Member of the Academy.

Of Wüerst's numerous compositions, which excel less in originality than in good scholarship and good form, may be mentioned the operas *Der Rothmantel*, *Vineta*, *Der Stern von Turan*, *Faublas*, *A-ing-fo-hi*, and *Die Officiere der Kaiserin* (all performed at Berlin), of which *Faublas* had a long run at the Friedrich Wilhelm Stadt Theatre; some symphonies (of which the one published as Op. 21 received the first prize in Cologne in 1851), the cantata "Der Wasserneck," variations for orchestra, string quartets, and other chamber music, a psalm for three-part chorus, a concert aria, several solos and part-songs, &c. &c.

Wüerst was a man as highly esteemed as he was feared.

PROVINCIAL FESTIVALS

An able writer in *The Nineteenth Century* not long since expressed himself thus: "Music, as if to make up for being the most abstract and ideal of all the arts, requires for its *materialisation*, so to speak, more active co-operation than does any other one of them. In order to have an objective existence at all, it has on every occasion of its presentment to be re-created by performance. This gives it, for English people, at once an advantage and disadvantage as compared with other arts. Our practical nature is not the stuff of which good audiences are composed for works requiring brain abstraction in the listener. On the other hand, it does afford the very best material for active realisation, and even a little actual practice in it goes a long way in facilitating the effort of listening, besides giving the natural human interest of a possible personal participation in the kind of thing performed. No doubt this is one reason of the wide popularity of Oratorio, which is greater here than in any other country. Not the only reason. The uneasy conscientiousness to which we have alluded as an element unfriendly to art development finds in Oratorio peace and repose.

"In the country especially, where the parochial clergy are foremost in all collective gatherings for educational and recreative purposes, there are numbers of people, the inheritors of Puritanical principles, who cherish a distrust and dislike of anything theatrical, to whom an opera-house is *terra incognita*, and who have an uncomfortable feeling about any art pursuit when it is quite dissociated from their own form of religious service. All the artistic and musical aspirations of this class are resumed and expressed in the Oratorio. They go up once or twice a year to hear the *Messiah* or *Elijah* at Exeter Hall, as the Jews went up to worship in the Temple at Jerusalem. But even this would not sufficiently account for the vast comparative popularity in England of works of this sort, without the fact that in these, and these only, some social co-operation is realised in art work. More of whatever capacity and love for music may be latent in us has been elicited by choral societies than by any other influence. This choral music is loved because it is *known*; it can be appropriated and understood for all take, or have taken, or might take, an active share in it."

The last month has brought to a close what may be termed the festival season. Worcester, Norwich, Huddersfield, have severally held festivals this year, and although these musical gatherings have been ostensibly celebrations having charity for their object, yet it cannot be denied that their success is in a great measure due to the social aspect which is more than hinted at in the above remarks. Certainly to meet for the exercise of an art which calls into action the highest powers of the human mind, especially if for the oblation of praise to the Creator, cannot but be laudable. Hence a healthy stimulus is given to the vital powers which must enhance knowledge while promoting social influences with refined enjoyment.

The triennial festival of Norwich originated some fifty-seven years since, and although it has been surpassed in magnitude by other meetings, yet Norwich will always be held in artistic remembrance and honour from its association with Spohr and the performance of his works under his personal direction. Until the appearance of Mendelssohn, the influence of Spohr's works was very great in this country, and to Mr. Edward Taylor and his Norwich connections, is due the gratitude of all whose benefit was promoted by the production of Spohr's masterpieces, especially his oratorios.

The fashion in art has changed, and the manner of Spohr is no longer paramount. Such is the fate of a school of writing displaying unbounded learning, but bound in fetters which have been broken by a freer hand and more eclectic spirit. The committee of the festival have displayed an unusual amount of enterprise in providing new works for its patrons, and these have not been without interest. But in comparison with the great standard works of the classic masters of old, the performance of which obtains at every festival, these new works are but blossoms of zeal and promises of result. And so it must be while effect is only studied, and not cause. In these days we are constantly told of a fine *effect*, a grand *effect*, a striking *effect*, a pleasing *effect*, an unpleasing *effect*, every possible kind of *effect*. In short it is all *effect*, and no *cause*. If we cannot go beyond

Bach and Beethoven we must do what Mendelssohn did, go back and amalgamate what is found, and then let it pass through the alembic of the brain.

We possess a noble heritage in the great works bequeathed to us by the giants of a past age, and the performance of these works by the greatest singers and players of our own time cannot but be attended with success. The Norwich Festival, among others, has happily proved no exception, and we should not misappropriate time or care in searching out still buried treasures of inestimable value, and presenting them to an enlightened public.

GUILDHALL SCHOOL OF MUSIC.

It is with great pleasure we give insertion to the following resolution of the Corporation of the City of London in aid of the fund to encourage general musical culture, and to reward the study of the art in its several and specific branches:—"At a meeting of the Court of Common Council held this day (Thursday, October 6, 1881), on the motion of Mr. John Beth, it was unanimously agreed that the sum of £200 per annum be granted out of the City's cash to the Deputation in relation to Music, for exhibitions of such amount as the Deputation may see fit to grant to deserving pupils of the Guildhall School of Music, and that the said Deputation be authorised to apply to the Livery Companies and other sources for donations for the same object."

Considering the power over the feelings and affections of humanity which music possesses, it is the duty of every one to give some aid to the efforts of those whose energies are devoted to the promotion of its welfare and to the spread of its genial influence. With respect to the study of music, every one has a character to keep up. Character is separation, and signifies something special. The study of music is incumbent on all, and hence we must look at music as attended with individual action. Already great results have attended the establishment of the Guildhall School of Music, and under the fostering care of the Corporation there is little doubt that soon the blossom will yield to the fruit which will repay the generous aid its culture has received.

The weekly meetings for orchestral practice, under the conduct of the Principal, Mr. H. Weist Hill, have just been resumed. The material consists chiefly of the symphonies and overtures of the great masters, interspersed, however, with lighter items. Amongst the latter is an *ouverture humoristique* descriptive of those celebrated characters, Gog and Magog, who, vivified for the occasion, are supposed to sally forth on a nightly ramble in the neighbourhood of their usual abode. Their progress is depicted in music, of which the following is a description:—

Ouverture Humoristique, "Gog and Magog."

H. Weist Hill.

This descriptive orchestral composition relates a ghostly but humorous legend which has been heard of now and then since the effigies of the city giants were set up in the Guildhall. The overture opens with a sketch of the interior of the hall left to darkness and silence after one of the great banquets given in honour of some foreign potentate. Stray gleams of lamplight steal in through the big windows and fall upon the long white tables, the remains of the feast are there. The guests have all gone, and only those two great figures stare silently with their huge, dull eyes. Is it the trick of a flickering gaslight, whose flame quivers in the wind which is faintly shaking a loose casement, and wailing through the keyhole of the ponderous door,—that Gog's eyes seem to roll solemnly round and then fix themselves upon the tables? Nay, the giant moves, first his great head, then his arm, then his lips slowly unclose, and a voice echoes, deep and loud, in the silent building,—seeming to frighten away the very night-wind that has perhaps startled the giant into life. "Magog," says the voice, "methinks we, too, might have a share of the luxuries left by these feasting pigmies. For too many years have we been petrified watchers here of the revels of these dwarfs, who call themselves men. Good brother, let us descend—since by some strange fate we may move and speak once more—and let us taste of these things which make men merry and glad." Magog, who has stretched and shaken his huge form, nods assent, and the giants descend, and make havoc among the viands, drinking of the generous wines, till a great strong life seems kindled within them, and one says to the other, "Why not go forth, and see what may have happened during these centuries of our unconscious sleep?" The idea finds favour with both. At a touch from the powerful hands the doors unclose, and forth issue the strange forms, linked arm in arm. They pause as "One" booms solemnly out into the silent night; then they laugh "Ha! ha!" in a ponderous, puzzled way.

Where are they? Where are the curious houses with their overhanging roofs, the narrow streets which they could almost span with outstretched arms, the very familiar spires and chimneys? What are these flat stone paths, where there should be rough wood or uneven stones? They look up. Is this the City? Good Old London? It should be—but "Ha! ha!" laughs Gog ever and anon, as one strange novelty after another astonishes him, and he points out this house, that statue—wondering and laughing. They have strolled about the City and are returning along Cheapside, when just above their heads they hear measured strokes. Startled, they step aside and glance upwards. What do they see? Can their eyes, dazzled by all these new bewildering sights, be playing them false? "Gog," says Magog, and his big frame sways with fear, "I see ourselves, but tiny horrible imitations of us—look! they are striking the big bell." Gog, quaking with terror, looks up to the spot to which his companion points, and sees not only himself but Magog, small, but true to the life in point of likeness, occupied in striking the small hours of the night. "Let us go," says the sobered giant. "Brother, methinks it is better to return to our sleep than to be here, in an age when men respect neither size nor weight, but hold us up to ridicule to citizens by reducing us to less than the pigmy inches of their very babes. Come!" And subdued and grave they would return, glancing askance at the great clock and their effigies as they go; but, suddenly, the humour of the idea strikes their jovial minds, and, looking at each other, they break into a loud "Ha! ha! After all, let these degenerate dwarfs enjoy their little joke; we have played one upon them by eating and drinking—uninvited guests." So, with restored good humour, they return to the Guildhall, and reassume their old positions.

"After all, we have had a jolly night," says Gog, as he settles himself in his wonted attitude. "Ha! ha!" laughs Magog, and as he laughs, the first faint light of dawn creeps in, and, motionless still, the old figures have relapsed into unconsciousness, and look glassily into vacancy, re-petrified for all time.

SACRED HARMONIC SOCIETY.

In a few weeks time the Sacred Harmonic Society will enter upon the fiftieth year of its existence, and begin the celebration of a jubilee destined to prove joyful or sad, according as the public join in it or hold aloof. Estimated by the average life of such institutions, the Society has now attained a venerable age, there being, in fact, but one of its kind amongst us able to boast a greater length of years. Every association of men, like the individuals composing it, contains the element of decay. In a certain sense it begins to die as soon as it is born. But with musical bodies the seeds of dissolution spring up and bear fruit more rapidly than usual. This may be due to the special sensitiveness of musical natures, or to the fickleness of public patronage where there is nothing at bottom to steady it, and very little perception of any form of artistic truth. Whatever the cause, the fact is clear, and the attainment by a Society, under these circumstances, of its jubilee year is proof positive of some special adaptedness to the time in which it lives. The Sacred Harmonic Society, therefore, has a right to regard the forthcoming season as an important and memorable period in its career, not to be passed over without some special solemnities, nor without the grave reflection becoming the end of one epoch and the beginning of another. This

particular jubilee, however, is not of interest to the Society alone. It affects in some measure all who are concerned about the advance of general culture amongst us, and especially of the refinement which no art fosters like the art of music. The course of the Sacred Harmonic Society for fifty years coincides with the real popularisation of the cause it has through all that time served with a large measure of energy and success. Indeed, the very upspringing of the institution was one of the first signs that music had passed from its ancient limits, and entered into possession of the entire people. Prior to that event the part of the amateur in connection with music had been passive rather than active. Executive functions, even down to those of the chorus singer, were confined to a professional class, and the zeal and enthusiasm with which we are now familiar had no existence. Fortunately, in 1834, when the Sacred Harmonic Society was struggling through the difficulties and dangers of infancy, an event happened which amounted to revolution. A large chorus was wanted for the Festival in Westminster Abbey, and obtained from cathedral choirs and other more or less distinctly professional sources. In this the amateurs of the metropolis saw a reflection upon their own capacity. Forthwith they met together, and, four months after the gathering at Westminster, held a festival of their own in Exeter Hall. The demonstration practically destroyed the old system, and gave life to the Sacred Harmonic Society, which supplied amateurs with an organisation and a rallying point. From that time the amateur, with his numbers, influence, and devotion, put a giant's shoulder to the wheel of Music's lagging car, and made it move with a will. Since then, moreover, the history of the Society has been to a considerable extent interwoven with popular musical progress.

Looking over the record of the Society's fifty years, we find much that should give it a permanent place in history, much to be proud of, and set large store by. The early operations of the directors were conspicuous for, among other things, their championship of Mendelssohn at a time of course when some of his greatest works had not appeared, and when his name was not the "tower of strength" it has since become. Only the action of the Birmingham Festival Committee prevented the composer from conducting a performance of his *St Paul* under the Society's auspices, in the very birth-year of that noble and exalted oratorio. In 1843 the master's *Lobgesang* was produced, three years only having elapsed since its first performance at Leipsic. Twelve months later Mendelssohn twice conducted *St Paul* for the Society; and in 1847—nine months subsequent to its triumphant début at Birmingham—*Elijah* was four times performed under the bâton of its illustrious author. Mendelssohn is not the only great name inscribed by the possessor's own hand on the Society's record. Spohr having conducted his *Fall of Babylon* in 1843, under indifferent management and with poor results, the Sacred Harmonic people came to his rescue, prepared the work in eight days, and secured for the gifted composer one of his most memorable successes. The master again visited England in 1847, and presided over performances of his *Christian Prayer* and *Last Judgment*. It is also worthy of mention that Neukomm, now almost out of mind, though exceedingly popular then, attended a performance of his *David* in 1834. But neither the connection of the Sacred Harmonic Society with great and gifted musicians, nor even the zeal with which it has laboured to keep our public faithful to Handel, the master of masters in oratorio, constitutes its special claim upon the gratitude of the present generation. We see its proudest boast in the impulse the Society has given to music from time to time by the imposing and, indeed, unexampled demonstrations organised at the Crystal Palace and elsewhere. The men who held the reins of its government from 1851 until within the last few years were great men in their way. They had a quick eye for opportunities, a dauntless spirit incapable of recognising difficulties—save in the Napoleonic sense as things to be overcome—and indomitable resolution. It was they who, when the managers of the Great Exhibition of 1851 would have opened Sir Joseph Paxton's palace to the feeble sound of a few cathedral choir men and boys, sent a large orchestra at their own cost, and saved the nation from making itself ridiculous in the eyes of the musical world—saved it, we mean, so far as routine and an utter want of proper facilities allowed. Three years later, when once more the great glass house was opened, with no State officials to meddle and muddle, the Society showed what it could do in the way of musical solemnity. Nearly two thousand executants, swayed by the iron will of him who was then plain Mr Costa, produced, as said Lord Palmerston, speaking in the Queen's name, "the finest effect which Her Majesty had ever heard." Concerning the commemoration of Handel in 1859, and the gigantic triennial festivals of which it was the precursor, we need not speak, since they are matters of recent history. Nevertheless, those great musical events, so glorious for all concerned, so honourable to our country, will, perhaps, go further than anything else in determining a conviction that the record of the Sacred Harmonic Society is a fair and noble one.

We reveal no secret in stating that the present circumstances of the Society are the reverse of flourishing. It has for some time past been living upon funds accumulated in a more prosperous season, and, these being nearly exhausted, it may be that the jubilee year will serve as an occasion for dying with dignity. Perhaps there is nothing to be astonished at in this. "Leaves have their time to fade," and, by a process correspondingly slow and natural, the best of human institutions decay. In no case, however, should we desist from fighting that process at every stage. "The question is, therefore, "How may the dissolution of the Sacred Harmonic Society be averted?" since we confidently assume that nobody wishes it to perish. It would be vain to make an appeal on the ground of sentiment, nor, we are sure, does the Society desire it. The managers of the musical institution, whatever others may do, would disdain to "send round the hat" and to subsist on charity. Besides, the public, though individually open to sentimental considerations, and collectively liable to impulse, treat all such matters in the long run from a business point of view. Their effective support of any institution stops when value is no longer given for their money, or when more powerful attractions are displayed. Nevertheless, the present is a time at which amateurs of music may fittingly have the record of the Society put before them with the expression of a desire for the particular success of the jubilee season. The Committee are doing their best in order that this result may be legitimately secured, especially by the putting forth of a programme at which none will cavil save those whose clamour for strange things speaks more on behalf of their curiosity than their common sense. Handel is represented in the scheme of the season by his *Messiah*, *Judas Maccabeus*, and *Solomon*, Mendelssohn by *Elijah* and the *Forty-second Psalm*, Haydn by *The Creation*, Beethoven by the *Mount of Olives*, Costa by *Eli*, Gounod by the *Messe Solennelle*, Macfarren by *St John the Baptist*, and Sullivan by the *Martyr of Antioch*. We shall probably hear that a selection like this is of no value at

all, since it reveals nothing and takes no note of the change that is said to have come over popular taste. It happens, however, that a Society encumbered with the prosaic necessity of paying its way cannot afford to run after airy bubbles as a means of sustenance, and the record is terribly true which shows that novelties are, in this sense, air bubbles indeed. All things considered, we believe that the jubilee programme of the Sacred Harmonic Society is one worthy of the occasion, and we sincerely trust that the public, who have the fate of the institution in their hands, will agree in that opinion.—*Daily Telegraph.*

OUR MUSIC PAGES.

THE four-part song accompanying our present number is one of many such from the pen of an English musician of eminence, Henry Smart. Gifted with no ordinary powers, the composer, under favourable circumstances, might have achieved works of a large and enduring character. His compositions breathe of a freedom of handling which betokens that command which is by some called genius. "Autumn Song" is exceedingly well written for the voices, and there is much scope for the exercise of vocal expression. Particularly happy is the employ of the major mode following the minor to realise the poet's sentiment and to give point to the moral. Indeed, the music is worthy of the words, and these are so beautiful that they do not fail to suggest beautiful ideas.

THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA

(*From the Original German by C. P. S.*)

(*Continued from page 191.*)

OF COLOURING

121. INSTRUMENTATION is the colouring in music. The immense variety of musical movements alone makes it impossible to lay down a rule, and our imagination, tempered by experience, can only supply a set of rules, under the collective term of the "Mystics" of instruments.—C. T. A. HOFFMANN, *Kreisleriana.*

122. The great variety of modern instruments has overloaded the music with dress and ornament; but the dress, alas! fades, and the ornament loses its lustre.—M. HAUPTMANN, *Letters to Hauser*, Vol. II.

123. Instrumentation is in music what colouring is in painting. Brilliant and dazzling though it is in our day, it was hardly known until the end of the last century. The art of instrumentation should be studied in model works, but it requires special ability, and I fear that, without the latter, a composer will not accomplish much.—H. BERLIOZ, *A Travers Chants.*

124. Colouring without a design would be as absurd in music as it is in painting. Hence, the outlines of melody, the solid background of harmony, and the arrangement of rhythm, should be finished and complete in a composition before colouring is added. Yet I fear that the musicians of the present day indulge too much in brilliant colouring.—R. FRANZ, *Unpublished.*

125. In an orchestra, the string instruments represent, as it were, the refined culture of ancient Greece, the reed instruments the shepherd nations, the trumpets, horns, and bassoons, the warlike tribes, and the ophicleides, drums, and cymbals, the savage hordes of antiquity.—A. W. AMBROS, *Culturhist. Bilder.*

126. The elements of orchestration are those of painting. The composition *per se* represents the design, melody the outlines, harmony light and shade, and instrumentation the colouring.—J. RAFF, *The Wagner Question.*

OF THE FORM OF MUSIC

127. The great aim of composition is to clothe a substance in an adequate intelligible form.—M. HAUPTMANN, *Letters to Hauser*, Vol. I.

128. Let everything take that form which is in accordance with its substance, and express it in the simplest and most adequate manner—in short, in good style.—*Idem*, Vol. I.

129. A particular substance requires a particular form, and it is only in the widest sense, and in the most minute details, that this is subject to universally accepted rules.—*Idem*, "*Harmonics and Metrics.*"

130. The outward form reveals the substance, and is, therefore, essential in music. Without its opposite, or its architecture, as it were, [illegible] the whole is no more art than the warble of the nightingale or the sounds of an æolian harp.—*Idem*, *Letters to Hauser*, Vol. I.

131. There is in music an architecture which consists chiefly in the systematic structure and modulation of a composition, and so essentially requisite is it, that without it no piece of music can be regarded as a work of art.—*Idem*, "*Harmonics and Metrics.*"

132. Correctness is an indispensable requisite in a musical phrase; without it the phrase is devoid of meaning.—*Idem.*

133. The setting of the air, clearness, unity, and skill in intertwining the leading subjects, are, in my opinion, the most important requisites in composition.—I. MOSCHELES, *Diary*, Vol. I.

134. Every form of art has its immortal rights, but only for the special conditions which gave it birth.—A. B. MARX, *The Music of the Nineteenth Century.*

135. To the artist the form is not the opposite but the mould of the subject matter, and the two are therefore practically one and inseparable.—*Idem*, *Beethoven.*

136. It is Mind that shapes forms, as it finds, animates, and models them according to its will and its ends.—*Idem*, *Beethoven.*

137. If music is to be your profession, you cannot too early accustom yourself to regard the subject-matter of a piece of music as of greater moment and importance than its outward form.—MENDELSSOHN, *Letters.*

138. The æsthetics of one art are those of all the others; they only differ in the subject matter of which they treat.—R. SCHUMANN'S *Literary Works*, Vol. I.

139. The form is the mould in which genius is cast. The larger the space, the greater must be the genius that is to fill it.—*Idem.*

140. The mastery of form makes genius more independent; this is proved alike by the history of art and the lives of artists.—*Idem*, Vol. IV.

141. An artist who always moves in the same style and groove becomes in the end a pedant and mannerist, and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.—*Idem*, Vol. III.

142. A genuine musical phrase has always, as it were, a certain centre of gravity. Many place it in the centre (*e.g.* Mozart), others at the end (*e.g.* Beethoven), of the phrase. The effect of the whole pivots on that centre. After listening attentively and anxiously, there comes a moment when we feel that the tension is over, the climax is reached, and we are happy and contented.—*Idem*, Vol. I.

143. Simplicity alone does not constitute a work of art; indeed, in certain cases it may be as grave a fault as its opposite, viz., profusion; but a sound musician will always, and at the right time, make judicious use of all the means at his disposal.—*Idem*, Vol. II.

144. There is a pedantry of simplicity which stands to genuine artistic *naïveté* in the same relation as mannerism to originality. Nay, the uneducated hearer is often pleased with the former; but an artist always expects to find something of musical interest.—*Idem*, Vol. IV.

145. To cultivate form for its own sake is the concern of commerce, not of art; those who devote themselves to it may call themselves artists, but they are only dabblers. The more intelligent, thoughtful, and cultivated an artist, the more refined will be the ideas and feelings which he embodies in form.—F. LISZT, *R. Schumann.*

146. Music, like architecture, changes its style; one style supersedes another according as society changes its ideas and wants, customs, with all of which art has to agree and harmonise.—MARX, *The Music of the 19th Century.*

LUTHER ON MUSIC.

"Hold music in honour!"—Dr. Luther.

WHAT interest Luther took in music, and especially in the vocal art, and with what enthusiasm he exercised this royal art, is shown by a letter directed to his master, Stiegen, of Antwerp, by the musician Jerome de Cochn, after a visit to Luther in Wittenberg. "Dr. Martin Luther," he says, "passed his evenings mostly at the 'Eagle Inn,' where was constantly reserved for him by the landlord the same chair and table. Here he held his evening audience, and there I went to see him. The guests were seated at a small table, and drank the wine of the country, or beer. Among them were Melanchthon, Jonas, Aurifaber, and Lang. At first I felt rather uncomfortable amongst these strangers, but when the Doctor said I was a Flemish musician they all proffered me their friendship, and drank my health.

"Luther soon spoke of the Evil One. 'The devil,' he said, 'is a sorrowful spirit, and presses hard on human beings. He does not like people to be merry; therefore he always escapes whenever music is heard, and never remains where cantatas are sung. One day the devil so destroyed my memory that I could not remember my prayer; but I sang a cantata, and soon recovered my memory. Kings and princes should encourage music, and protect those practising the free as well as the severe. The Bible teaches us that good kings always kept singers. Music gives consolation in sorrow, refreshes the heart, and gives peace to the soul.'

"Then he spoke of ordinary things. A young man came to me and offered me his friendship on account of music. He called himself a pupil of Conrad Rupff. 'Rupff,' he said, 'sits there with Walther by the side of Luther; he is coadjutor to the Prince of Saxony. When Luther composed the new service, he wrote to the Prince Johann that Rupff and Walther had assisted him.' When we thus spoke, Walther entered. A voice of extraordinary vigour interrupted us. 'Walther!' cried Luther, 'it is not sufficient to praise music; we must *sing* instead of preaching empty words. The devil enjoys it, perhaps, when we drink here, but he cannot laugh when we sing. Let us sing with our best voices, "Man, if thou wouldst live."' All the scholars approached him and sang. Tears rushed into my eyes. Then they commenced a madrigal by Orlando di Lasso. It was from politeness to me that they sang a composition of my own countryman, who was at that time called the king of musicians. Luther spoke enthusiastically of the song. 'As God gave us such magnificent gifts in this life, how glorious will be those of the other world! To hear music incessantly is a great blessing.' Someone introduced a young teacher to Luther. He asked him if he knew much about music. As the young man said 'No,' Luther replied, 'Then, young friend, you must never become a teacher; at least do not rely on me. Music must form an important part in the teaching of children, and every teacher should understand it. As in my opinion, Germans should read music equally with the Bible.'

"At the stroke of ten Luther rose from his seat. Rhaw, Luther's publisher, insisted on my paying a visit to his office. There I saw a collection of Luther's works. I ran through them, and his talent for music seemed to me greater than I had thought. Sometimes his melodies remind one of the old Catholic cantatas which he used to sing at Eisenach, in the monastery. For several cantatas he made use of German Volkslieder. If he is not the creator of these songs, the beautiful harmonies with which they are clothed are his. When I took leave, Luther saluted me very kindly. He made me a present of a cantata he had just composed. What Luther, that man of God who recognised the great importance of the religious song on the human mind, has done for the celebration of religious service by his songs, how he improved the singing in schools, and the public choirs in towns, will never be forgotten. Of his sacred songs, which in his own time were sung in houses, in workshops, in markets, streets, and fields, there is one, 'Ein feste Burg ist unser Gott' (A stronghold is our God), which will be sung as long as there exists an Evangelic Church in Christendom."

JOHANN NEPOMUK HUMMEL ON EXTEMPORANEOUS PERFORMANCE.

ALTHOUGH particular instruction on this point can neither be given nor received, yet we may impart many useful remarks and detail the result of much experience respecting it.

To extemporise freely the player must possess natural gifts, invention, intellectual acuteness, fiery elevation, and flow of ideas; the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose.

As the result of scientific education, such perfect readiness and certainty regarding the laws of harmony, and the most diversified application of them, that, without even thinking particularly about them, he no longer transgresses the rules, and so great a readiness and certainty in playing, that without effort, and in any key, the hands may execute whatever the mind suggests, and execute it, indeed, almost without any consciousness of the mechanical operations which they perform. What the moment presents to the artist must be played on the instrument correctly, with certainty, and in a suitable manner; and this must not be felt as a difficulty by the artist, nor absorb the attention of his mind in a greater degree than it claims the attention of a man who has received a scientific education to write with correctness, precision, and propriety; otherwise he will incur the danger, either of stopping short and losing himself altogether, or of being driven to commonplace ideas, and to passages committed to memory.

To elucidate all this, I do not believe that I can do better than point out the way by which I acquired the power of playing extemporaneously. After I had so far made myself master of playing on the instrument, of harmony with all its applications, of the art of modulating correctly and agreeably, of enharmonic transition, of counterpoint, &c., that I was able to reduce them to practice, and that, by a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting and combining them. As I was employed throughout the day with giving lessons, and composing in the evening, during the hours of twilight I occupied myself with extemporising on the pianoforte, sometimes in the free, and at other times in the strict or fugue style, giving myself up entirely to my own feelings and invention.

I arrived particularly at a good connection and succession of ideas; at strictness of rhythm; at variety of character; at changes of colouring; at the avoiding of great diffuseness (which easily degenerates into monotony). I endeavoured to ground my fantasia on the flow of my own ideas, as also occasionally to weave among them some known theme or subject, less with a view to vary it than to elaborate and exhibit it quite freely on the spur of the moment, under various shapes, forms, and applications, either in the strict or free style.

When by degrees the taste and judgment were correctly formed, and when, after a couple of years' quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing mechanically with the fingers what the mind on the instant had suggested, I ventured to extemporise before a few persons only, sound connoisseurs, others unacquainted with the science, and while so doing observed quietly how they received it, and what effect my fantasia produced on both portions of my little assembled and mixed public.

Lastly, when I had succeeded in attaining such firmness and certainty in all this as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarrassment in extemporising before an audience of two or three thousand persons, than in executing any written composition to which I was slavishly tied down.

Time, *patience*, and *industry*, lead to the desired end.

A MIDSUMMER NIGHT'S DREAM OVERTURE.

IT was the fortune of Mendelssohn in his lifetime to be taken up by cliques, which in some instances greatly overrated his genius. This was particularly the case in Leipsic and some other German cities. The natural result of this was a reaction, which went to the other extreme of depreciating his music as unworthy of respect. Mendelssohn's extremely fascinating manner, his high social position, his lovable disposition, and affluence helped to increase his influence, and especially in England. In London he was welcome everywhere. His interest in and love of mental pursuits unconnected with music, caused him to revel in society of the best kind in this great city, and the reception accorded all his compositions was so cordial and intelligent that he was extremely happy there. But it must not be supposed that he allowed himself to become idle, or the influence of fashion to affect his productions. For everywhere we find him actuated by the noblest aims in the choice of subjects for musical purposes and in their treatment. It should be borne in mind that Mendelssohn's security from want brought him great temptation to neglect work. No necessity existed to force him to such continuous and exhausting efforts. Yet he laboured as truly and persistently as a poor struggling artist. He worked so conscientiously to realise his cherished ideals, until death ended his labours, that in this respect alone he must be accorded the highest praise.

His *Midsummer Night's Dream* overture, one of his earliest productions, must be regarded as his most characteristic work. It is a marvellous result of inspiration and capability, of genius and study. It opens at once a new world to our admiring gaze, although we are well accustomed to dream of the original drama and dwell upon its delicious fancies. Shakespeare had led painters and other illustrators of his text to exercise their art in the attempt to realise his imaginings; had occupied critics of the most painstaking kind to unfold the beauties of his creation; but when he inspired Mendelssohn, it became doubly evident that as yet the subject of this dream was not exhausted.

It is really strange that the composer Mendelssohn, who was so devoted a disciple of John Sebastian Bach, and wrote in the contrapuntal style with such great earnestness of purpose, and in true sympathy with the spirit of the old masters, should excel so markedly in fantastic subjects. For counterpoint seems to demand first of all a solid support for the bass and a certain dignity of style that is apparently foreign in nature to this fairy-like music, and to the particular form of *scherzo* that Mendelssohn invented. Some of these *scherzi* are "worked out" in an orderly and thoroughly musicianlike style, showing wonderful skill and consistency; and yet, notwithstanding this consistency and regularity, they are extremely excited, feverish, fitful, and hurried, and suffused as with a hectic flush.

With reference to a fantastical, airy subject for musical composition, Mendelssohn himself says it is difficult to hit the right medium. If you grasp it too firmly it is apt to become prosaic and formal, and if too delicately it dissolves and does not become a well-defined form. Facts should not become too dry, nor fancies too misty. A comparison of the score of *Midsummer Night's Dream* overture with that of *Queen Mab*, by Berlioz, played at the last Philharmonic concerts, will show how markedly different are the ways in which these two great composers have treated a kindred subject.

It is most remarkable also that musicians (who, one might suppose, would be glad of a subject giving them so good an excuse for revelling at will in fairyland, indulging in unrestrained fancies) waited for Mendelssohn to open this new region for exploration before venturing into it.

In the second place it is acknowledged that he succeeded well in this his first essay. Thirdly, and stranger still, it must be noted that he accomplished his ends by employing the old forms so exclusively and with such (almost religious) reverence as to give his detractors an excuse for ridiculing him as pedantic. But by his thorough scholarship he compelled his seniors to acknowledge him as a master when he was yet very young (which Berlioz could not accomplish); and by this acquired knowledge, which he employed in the development of musical ideas, he gained for his productions a unity of organic structure which greatly raised their immediate value as art-products, and yet did not injure their fantastical character. In addition to all this he proved that the old forms had capabilities yet unknown, which was tantamount to inventing new ones. If Mendelssohn had not acquired the art of adhering to a certain unity of plan his works might have become too incoherent, shapeless, and unsymmetrical, to be accounted beautiful as wholes, whatever may have been the charms of various details, or however true the music might have been to the nature of the subject.

This *Midsummer Night's Dream* overture is as regular in its plan as the most commonplace allegro or first movement of a symphony, being also in the so-called "sonata form." But beyond and above all this, it deserves to be pointed out that, although this work may be regarded as "programme music," yet it may be most thoroughly enjoyed simply as music, irrespective of all the dramatic intentions of the composer. No doubt thousands of persons hear it and play it in the form of an arrangement for the pianoforte with great gratification, and yet remain in ignorance of the fact that almost every phrase has its strongly-marked characterisation. The frolics of the knavish sprite *Puck*, of *Peasblossom*, *Mustardseed*, *Cobweb*, and of the lightsome throng of their nameless compatriots, as well as the roar of *Bottom*, &c., &c., are all idealised herein; yet the music, simply as music, is good. The expressions of *Bottom* are such original and beautiful musical phrases that one hardly suspects the composer's intentions.—*Dr. S. Austen Pearce in "Home Journal."*

Foreign Correspondence.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *October 12th*, 1881.

THE academies and concerts for the coming winter begin already to be spoken of. The programme of the Gesellschaft der Musikfreunde promises *Creation*, Bach's *Johannis Passion*, a new chorus, *Nänie* (the words by Schiller) by Brahms; Mozart's serenade in D, No. 9; Slavische Rhapsodie, No. 2, by Dvorak; a new intermezzo for orchestra by Reinhold; the ballet music from *Feramors* and the *Demon* by Rubinstein, and well-known works by Beethoven, Schubert, and others. The Philharmonic Society announce a concert for string orchestra with harmony instruments by Bach; Berlioz's *Harold in Italy*, overture to *King Lear*, symphony in C minor and the variations by Brahms; Liszt's *Prometheus*; symphonies by Beethoven, Mozart, Schubert, Haydn, Volkmann; overtures, &c.—as may be seen, not one novelty. Also the quartets by Hellmesberger, Grün, &c. are announced, with a great number of private concerts, and the intended visit of different virtuosi, as Frau Essipoff, Herr Lauterbach, Brodsky, &c.

The Hofopera develops great activity. Halévy's *L'Eclair* has been performed. In a few days we shall hear Spontini's *La Vestale*, to be followed by Schubert's *Alphonso und Estrella* and *Zwillingsbrüder* ("Twin Brothers"); *Die erste Falte* by Leschetizky; and *Mefistofele* by Boito. The opera *L'Eclair* was first performed in 1848, in the theatre of the suburb Josephstadt, and in 1849 in the Hofopera, but after four representations it was laid aside. As the work has only four *rôles*, but each one of importance, all depends on the equal value of the singers, an essential not always to be found; the more so as these are two sopranos and two tenors, which self-restraint, as well as the absence of any chorus, the composer imposed on himself to show that he did not want shrill ingredients, as he was accused of when choosing for his opera *La Juive*. And, indeed, he offered a masterpiece in itself, interesting from the beginning to the end through three acts. Particularly the finales in part are treated in a masterly way. This was executed under the eminent conductorship of the director himself, Herr Jahn, in the most delicate manner. Also the performers, Frau Kupfer (Mme. Darbel, a young and charming widow), Fräul. Bianchi (Henriette, her sister), Herr Walter (Lionel, an officer of the American Marine), and Herr Schittenhelm (George, a student from Oxford), did their best to realise the intentions of the composer. The audience, though much spoiled by many pompous and pretentious operas, each appreciated the novelty (for such it was to them) by warm applause and a numerous attendance on the second performance. (A third is announced for to-morrow.) Frau Lucca, our *[illegible]* "Gast"—coming back like the swallow every year to her homestead—performed yesterday for the first time this season, in one of her best parts, Carmen. Fräul. Rosa Papier, the young and talented singer, made her *début* as Amneris, which was her first and the only *rôle* she had sung before. No doubt she will speedily become a great singer.

Since my last report we have had only two Gäste—the ladies Glaser, from [illegible], and Minna Walter, from the opera in Frankfort, but a Viennese by birth. The former was heard but once as Martha, enough to pass her unequal for the demands of a great theatre. Fräul. Walter was heard as Pamina, Herr Walter, her father, singing Tamino in the same opera. The young lady had been heard previously in concerts and been well spoken of on account of her sonorous voice and musical gifts. The dramatic talent, however, seems not to be of her nature. It was only accidentally that the performance of the *Zauberflöte* took place, but it called to remembrance that it was just ninety years ago that the work was performed for the first time in the small Schikaneder Theatre, on September 30th, anticipating this only one evening before. The performance of *Aida*, in which Fräul. Papier made her *début*, was the hundredth of the opera for Vienna, having been given for the first time on April 29, 1873.

Operas performed since September 12th to October 12th:—*Der Nordstern* (twice), *Der betrogene Kadi* (and a ballet, *Laune*), *Tannhäuser* (twice), *Nachtwandlerin*, *Dom Sebastian* (twice), *Martha*, *Aida* (twice), *Mignon*, *Barbier von Sevilla*, *Afrikanerin* (twice), *Freischütz*, *Die Meistersinger*, *Wilhelm Tell*, *Zauberflöte*, *Loreley* (fragment, and the ballet *Esmeralda*), *Preciosa* (the drama, with the actors of the Burgtheater, the music by Weber), *Der Blitz* (three times), *Lohengrin*, *Maskenball* (by Verdi), *Oberon*, *Carmen*, *Don Juan*.

Correspondence.

THE ALLEGED LOST SYMPHONY OF SCHUBERT.

(From the *Neue Freie Presse*, Oct. 7, 1881.)

MR. GEORGE GROVE, the highly-esteemed editor of *Dictionary of Music and Musicians*, has, in an article published in the *Times* and *Daily News*, pronounced the opinion that the well-known great symphony in C major by Schubert (dated March, 1828), which has hitherto been considered the one dedicated in 1826 to the *Gesellschaft der Musikfreunde*, is not the real one, but that the one in question has been lost, and may be probably found in some corner of the archives of this society or elsewhere. Mr. Grove's calculation is right if he were right in dates; these, however, are wrong, and I am convinced that the symphony is identical with the well-known one. Several combinations prove this clearly. Is it not possible that Schubert took back his symphony to revise it, and then added the later date? Figures are not always reliable. Has not Mozart written 1792 on the score of his *Requiem*, and will here any one dare say Mozart lived in that year? The great Symphony of Schubert is actually, according to the numbered catalogue, since 1828 in the archives, and if Schumann saw the score in 1838 at Ferdinand Schubert's, it must have been a copy, or F. Schubert may have borrowed it for the purpose of copying. The reasons why I do not believe in the existence of the symphony in question are the following:—First, it would have been entered already in 1826, in the Archive-Catalogue, considering the scrupulous punctuality of Baron v. Knorr, who was then president; second, Schubert would have most probably mentioned it to some of his friends. But neither Sonnleithner, the sisters Fröhlich, Baron Schönstein, Bauernfeld, Spaun, nor his own brother Ferdinand, ever heard of it. Especially as Dr. Leopold von Sonnleithner was, in 1826, witness at all the meetings of that Society, it seems impossible to believe that that man, who has earned such honour over Schubert, should have, during the lapse of forty-nine years (he died in 1873), never remembered the existence of this symphony.

Mr. Grove, in his amiable and highly estimable zeal, has overlooked the infliction he causes in the accusation he brings upon the Directors of the Society when he makes the assertion of the existence of a score in some corner of the archive; also on the never-to-be-forgotten Sonnleithner, and all engaged in the archive, of whom Sonnleithner was a member. And more so with reference to the occasion of the removal of the archive, each piece receiving proper attention, and was used by Mr. Grove himself in the new house. A well-conducted archive has no nooks or corners for the preservation of precious autographs. I am indeed sorry to have to contradict in this manner my dear and honoured friend, but in a point of honour every one must be for himself.

C. F. POHL,
Librarian and Custodian of Archives of the
Society of Friends of Music in Vienna.

NOTE.—All papers which have published Mr. Grove's article are requested to insert this contradiction.

SCHUBERT'S MISSING SYMPHONY.

To the Editor of THE TIMES.

SIR,—I shall be glad to have the opportunity of removing a misconception on Mr. Pohl's part which much distresses me. That gentleman, to whom I am bound by innumerable acts of kindness and patience extending over many years, and securing my deep gratitude, writes under the impression that I pronounce the missing symphony to be in the library of the Musical Society of Vienna, and have therefore accused him, as librarian, of negligence. This is a harsh interpretation of the only sentence in my letter which can have given ground for it—"The manuscript can hardly have been destroyed, and it fortunately remains in some nook or corner of the Society's collection or elsewhere. Its recovery will be a [illegible] of extraordinary interest"—a very different impression from that which the editor of the *Neue Freie Presse* (doubtless with the best intentions) substituted for it—"Mr. Grove has thus arrived at the conclusion that this symphony is probably to be found in some corner of the collection of the Musik-Verein or elsewhere"—and which seems to

have influenced Mr. Pohl in his letter. I had no intention of accusing any one, least of all my kind friend, whose accuracy and devotion to music are proved by his "Life of Haydn," his "Mozart and Haydn in London," and his biographies of those two masters in the "Dictionary of Music and Musicians." My object was to deduce the existence of the symphony from the evidence afforded by the minutes of the Society and Schubert's own reply; and this I still think I have done.

Mr. Pohl's chief arguments against its existence are:—(1) That it would have been entered in the catalogue. This is, at least balanced by the statement in his own book (p. 15) that Schubert sent it in between October 9 and 12, 1826, accompanied by the letter which he gives and which is quoted in my last. (2) That Schubert would have mentioned the work to some other of his friends. But I submit that he did so mention it. In the summer of 1825 he made a tour in Upper Austria as far as Gastein, and in writing to him from Vienna, on August 14th, Schwind, the painter, one of his friends, says, evidently in allusion to some observation of Schubert's own, "How I long for our first meeting! We entertain great hopes of your symphony." (Kreissle, p. 358.) And that this is the very symphony in question is rendered still more probable by the fact that Bauernfeld, another of Schubert's intimates, in a sketch of Schubert's life in the Vienna *Zeitschrift für Kunst*, &c., for June 9-12, 1829, seven months only after the composer's death, writes as follows:—"Among the larger works of his later years belongs a symphony written in 1825 at Gastein, for which he had a peculiar affection;" and in the catalogue of works unpublished at Schubert's death, appended to the same sketch, we find, "1825. Grand Symphony;" "1828. Last Symphony." Further, Kreissle, Schubert's biographer (p. 540, note) says that Ferdinand Schubert placed one of his brother's symphonies in the year 1826, though I have not yet discovered this statement in those of Ferdinand's own writings which I possess.

This, I submit, is conclusive as to the symphony having been known at the time. I could mention several minor arguments, but will not try the patience of your readers. What I have adduced seems to point clearly to the fact that there were two distinct symphonies—one written at Gastein in 1825 and dedicated to the Society in October, 1826, another written in March, 1828. The latter is the well-known one now in the Society's archives. Where is the former? Your obedient servant,

Lower Sydenham, S.E., Oct. 17. G. GROVE.

Reviews.

Pauer's Training School for the Pianoforte. Section A., Studies Third Step. London: Augener & Co.

HERR PAUER is ever in the van where teaching works are required, and is never wanting in giving the student help to accomplish his task. We have in this number exercises and studies on the shake and the arpeggio. These are followed by six studies written expressly for the practice of the shake by both hands, No. 1 by Pauer, No. 2 by Löschhorn, Nos. 3 and 4 by Aloys Schmitt, Nos. 5 and 6 by Pauer, and are interesting pieces of music as well as mechanical exercises. For the practice of the arpeggio eighteen preparatory exercises are added, with fifteen studies by various authors—Mozart, Beethoven, J. B. Cramer, Kalkbrenner, Pauer. Amongst the latter will be found many beautiful and favourite compositions. To lighten labour no better plan could be adopted, nor could a better choice of pieces be made.

John Field's Popular Pieces. Selected, fingered, and revised by E. PAUER. London: Augener & Co.

AN honoured name is that of Field, whose works are held in high estimation. The favourite pupil of him who was called the father of pianoforte players, Clementi, Field adopted Russia for his abode, first in St. Petersburg, afterwards in Moscow. Considering the state of music at that time in Russia his influence must have been great, and it is not too much to suppose that the seed sown by him has fructified and yielded the result we see in the present day. The present collection consists of extracts from his celebrated and familiar works for the pianoforte. No. 1, *Rondo favori*, has all the grace and elegance peculiar to Field. It is regular in construction, free in passage, and of moderate difficulty. No. 2, *Rondo*, is of a more extended form with a grateful change of time for the latter part; the passages throughout are admirably arranged for the hand. No. 3, *Rondo scherzando*, has the same characteristics and similar elegance of passage. No. 4, *Romanza* (taken from the second concerto), is an *adagio* movement, gracefully treated. No. 5, *Nocturne*, is a singing melody for the instrument, a *cantabile* contrasted with passages of relief. No. 6, *Nocturne pastorale* is a flowing movement with passages of brilliant ornamentation, but of moderate difficulty. No. 7, *Scherzo*, a well-marked theme gives life and power to the *Scherzo*, which is followed by a *Trio* in the minor mode. On the repetition, both *Scherzo* and *Trio* are varied by passages, and a coda is added. There is great freedom in construction. No. 8, *Polonaise*. This has all the charm of elegant expression and an easy fancy. No. 9, *Polonaise favorite* (from the third concerto), an excellent theme, but developed to large proportions. No. 10, *Fantasia* (on Martini's *Andante*). The theme is varied by various passages constructed on the harmonies which accompany it, but these are so skilfully arranged that the original theme is never subject to disturbance or obscurity. In fact it is a model in the style of variation. These pieces are admirable studies for pupils. Written in a classic style, of various degrees of difficulty, but none requiring the hand of a giant or the power of a blacksmith, full of fancy, of well marked character, and with passages which cannot fail to improve and perfect the touch, as well as display the natural exercise of the performer, they will be found invaluable to the student and the teacher.

Barcarolle pour le Piano. Par M. MOSZKOWSKI. Op. 27, No. 1. London: Augener & Co.

THE concert player will find here scope for display. Of modern writers Moritz Moszkowski is one of the most distinguished. All the passages are admirably adapted for a performer of great attainment.

Tarantelle pour le Piano. Par M. MOSZKOWSKI. Op. 27, No. 2. London: Augener & Co.

CERTAINLY this is one of the best Tarantellas ever written. It demands great power over mechanism to attack it, but it will well repay the care of the player who is equal to display its merits.

Funeral March. By CORNELIUS GURLITT. For the Pianoforte. London: Augener & Co.

THIS is one, No. 11, of the twelve characteristic pieces under the title of *Mimosen*, and it presents the author as a thoughtful and conscientious writer, imbued with all the qualities which represent truth. The March is simple, natural, and tinged with sufficient melancholy to be affecting.

Barcarolle. By CORNELIUS GURLITT. For the Pianoforte. London: Augener & Co.

NO. 12 of the before-mentioned series is the Barcarolle, and this has the somewhat novel expression of a theme in accords, but varied with arpeggios for both hands, which brighten it into a really gay movement. All the compositions of Cornelius Gurlitt must be welcome to the amateur who desires to play music of character without the labour too often imposed by modern composers.

Rondo Capriccioso. Op. 14. MENDELSSOHN. Revised and fingered by E. PAUER. London: Augener & Co.

IF possible to make this celebrated rondo more popular, and to make its performance more perfect, Herr Pauer has added fingering to this edition. Its beautiful introduction and the rondo itself never tire by repetition, and we listen again and again with renewed pleasure to such logical thought and such artistic utterance.

Serenade from Berlioz's "L'Enfance du Christ." Transcribed for the Pianoforte by Charles Hallé. London: Forsyth Brothers.

A SEASONABLE Christmas offering is this Serenade. The performance of the entire work of Berlioz took place so recently in London that it must be fresh in the memory of every one interested in it. The Serenade was one of the numbers which found favour, and with which the audience expressed delight. Its arrangement for pianoforte by Charles Hallé presents it agreeably to those who heard the work, as also to those not so fortunate. It is *facile* for the player, and reveals the master-hand in the adapter.

Celebrated Minuet. By LUIGI BOCCHERINI. Transcribed for the Pianoforte and Fingered by E. PAUER. London: Augener & Co.

HERR PAUER knows well the advantage to the pupil of keeping his eye fixed on the past if strained towards the future; accordingly he has made a transcription of the celebrated minuet of Boccherini, which was deservedly popularised by its repeated performance during the promenade concerts of Mr. Weist Hill last season at Covent Garden. It is one of those imperishable gems of a past age which must always command admiration whenever heard. Herr Pauer has transformed it into a piece of moderate difficulty, and to assist the student has added fingering for the passages.

Gleanings from the Works of Celebrated Composers. Transcriptions for the Pianoforte by E. PAUER. Nos. 10, 11, 12, 13. London: Augener & Co.

THE first number is the lovely andante movement from Mendelssohn's first pianoforte concerto, which Herr Pauer has transcribed with a due regard to all its orchestral effects, at one and the same time combining the pianoforte obbligato passages with their attendant accompaniments. The task has been very successfully accomplished, and the arrangement will be thoroughly appreciated by those who desire to revel in beautiful thoughts admirably expressed. The cavatina of Raff, unaffectedly transcribed, forms the second number, and presents no difficulties to the player. No. 3 is no other than the celebrated "Dream of Tartini," the sonata for violin depicting the visit of his Satanic majesty to the composer. This composition has a world-wide celebrity, and is the *cheval de bataille* of all great violin performers. The historic *trillo del Diavolo* has made its tour of the world, and here being very skilfully and effectively arranged for the pianoforte, Herr Pauer's friends will find him, *malgré lui*, if linked with the "power of darkness," yet in a most admirable work of the power of light and contrapuntal skill. The last, No. 4, the flute concerto of Handel, lends itself aptly for pianoforte arrangement. Everything is clear and bright in the allegro, staid and thoughtful in the larghetto, graceful and elegant in the finale. It has been said of Handel that he never made a stupid remark; assuredly he never wrote stupid music.

Trio for Violin, Violoncello and Pianoforte. Composed by A. ERDMANN. London: William Czerny.

THIS ambitious work has, first, an *allegro* movement with contrapuntal imitations for all three instruments. Second, an *andante cantabile*, which after much peregrination is found at home. Third, a *scherzo* of great length. And last, an *allegro finale*, which is supplemented by a *reprise* of the opening *Introduction*. The composer affects much use of counterpoint, gives equal employ to each of the three instruments, and has developed his forms to the utmost.

Three Sonatinas for Pianoforte and Violin, by M. HAUPTMANN. Op. 10. Revised by F. HERMANN. London: Augener & Co.

LIKE the sonatinas of Clementi, these are short studies for the beginner, they being amongst the early essays of the great master, writer, and teacher. Well adapted by their simple and clear expression, which might be mistaken for that of Haydn, such short movements are of the greatest benefit to the student. He is able to repeat his study, to iterate and reiterate until he is master of it. And this is a wholesome *régime* for youth; it inculcates neatness in execution, precision in time, and ultimately refinement in style. To assist these high endeavours the fingering is added for the pianoforte, and the indications for bowing for the violin. This edition has the marks of expression by crescendo, diminuendo, etc., carefully added.

O Hemlock Tree. Song. Words by LONGFELLOW. Music by WALTER MACFARREN. London: Ashdown & Parry.

THE poet complains of the faithless bosom which loves him in prosperity and leaves him in adversity. It is sad; but all men are not model lovers, and all women are not constituted heroines. However, the musician essays to sympathise with the poet's bereavement; and, no doubt, there will be many singers to take up the song, and counterfeit the feeling of poet and musician.

Other Days. Song by ANTONIO L. MORA. London: Augener & Co.

LIKE Gounod's *Berceuse* this song has a graceful and flowing melody set to words which appeal to all hearts. The gladness of youth, the levelling of hopes, and the calm after storm, enable the composer to vary his setting, of which he has availed himself by the use of the minor mode when the sentiment required it, and the return to the major when he is able to sing of the light of other days.

An Old Love. Song. By ANTONIO L. MORA. London: Augener & Co.

A VERY singable melody, French in style, is the setting of this song of unrequited love. The victim pours out his soul in vain in the sincerity of his passion. The song offers much opportunity for expression.

Three Songs for a Medium Voice. With Pianoforte Accompaniment. By ANTON DVORAK. London: Augener & Co.

How fair art thou (*Wie gerne dir zu Füssen*). This song, the English words by Lewis Novra, from the German of Moritz Graf Strachwitz, is the moan of a lover who is ready to die if he can but obtain one kiss from her who scorns him. The music illustrates the lover's woe, and enables him to exclaim with gushing feeling, "Oh, how fair art thou!" The composer depicts with much care the restless anxiety of the situation.

Earth and Spring (*Winterlied*). In fanciful allusion the snowy winter is made to mourn for the summer, but with the return of spring she kisses her wayward daughter. The song is an allegro movement, ingeniously arranged to give point to the poetry.

To my heart (*An mein Herz*). The lover will bury his heart deep as the pearl lies hid in the ocean. To express this resolve the melody is of an agitated character, breaking into passionate vehemence, and then returning to its original form. The composer has treated these difficult phases of desperate passion with all the resources of modern art, and has given earnest expression to the feeling.

Religion. Night hurrying on. Two two-part songs. Written by WELLINGTON GUERNSEY. Music by SIR ROBERT P. STEWART. London: Stanley Lucas, Weber, & Co.

THE first, urging the power of religion to soothe the sorrowing heart and cheer the dreariest hour, is a duet for soprano and contralto voices of a *sostenuto* character, robust in expression, and easy of execution.

The second, depicting the smile of Aurora and the departure of night's shades, is likewise a duet for soprano and contralto voices, but of a descriptive character. It abounds in progressions of harmony which give it relief and breadth.

Christmas Songs and Carols, New and Old, Sacred and Secular. London: Cramer & Co.

CHRISTMAS TIDE is approaching, and the monition is made by the precursory appearance of Christmas hymns and carols. The collection before us is of a mixed quality. The old have endured and will endure, but of the new it would be rash to prophesy. Indeed, being but imitations, it may be feared the seeds of death are present in them. But popularity may attend well-meant efforts, and reward the adapters and arrangers of the volume. In any case its publication is well timed, and will probably be welcomed by Christian worshippers.

Little Christmas. A Village Legend. With Music for Ladies' Voices. Composed by FRED. POISE. English adaptation by W. CHALMERS MASTERS. London: Augener & Co.

THIS is a pretty conceit for the season now fast approaching—namely *Christmastide*. It is recorded in Holy Writ that angels are sometimes entertained unawares, and this fact is the subject of *Little Christmas*. Owing to a succession of bad seasons a crisis arrives when the farmer and his family will have to quit their home. It happens on Christmas Eve. The mother has gone to seek assistance in her trouble, and the daughter, hearing a shepherd's pipe and a sacred song, opens the door and receives a little stranger. The stranger is entertained on the mother's return, and after singing to them a Christmas carol he departs, leaving a blessing—no less than a hundred louis, which are seen shining in the daughter's *sabots*. The music is thoroughly characteristic. The overture is composed of pastoral strains, very cleverly arranged. This is followed by solos, duets, and trios, all for soprano and contralto voices. A chorus of angels, heard in the distance, is charmingly conceived. The carol of "Little Christmas" is also a happy idea. The following scene, the discovery of the gold, is well written, in a thoroughly dramatic spirit. The reprise of the carol of "Little Christmas," heard afar after he has vanished, is gratefully combined with the angels' Alleluia, with which the work concludes. The music of M. Ferdinand Poise, and his grasp of the subject, are alike entitled to praise. *Little Christmas* will be found an agreeable surprise for ladies, whose voices are not taxed to an extraordinary degree by the composer, but whose object has been to set a charming story of Christmastide in an elegant and natural chain of truthful ideas.

Manuale di Musica di Giorgio Alabrandi. Torino: ERMANNO LOESCHER.

THIS manual of music forms the eighth volume of the *Biblioteca scientifico-popolare* in course of publication by Ermanno Loescher, Turin. In his preface the author remarks on the difficulty of compressing into a small volume the various sections into which the art of music should be divided; also of the use, or rather the abuse, of certain terms giving a vague meaning to the subject. He says frankly he does not profess to teach melody, that being the gift of Nature, but solely directs his attention to the other branches of the science. He recounts the authors from whom he has obtained his information—and they are a goodly company—Cherubini, Gevaert, Dommer, Richter, Wertmann, Köstlin, Grove (Dictionary), Fétis, &c.

The work is divided into seven chapters, and these treat severally of sounds, rhythmus, relation of sounds, elements of harmony, melody and form, means of execution, different modes of rendering. The earlier portions of the book treat of scales, intervals, harmonies, and such matters as are found in every well-arranged treatise. The two examples of the *point d'orgue* are well chosen, the one from Cherubini's *Requiem*, the other from *Le Clavecin bien tempéré* of Sebastian Bach. The chapter on melody and rhythmus is full of interest, both as regards matter and manner. The examples are well chosen, and the remarks thereon are well considered and clearly expressed. The diagrams which accompany this chapter are printed in colours, so that the contrapuntal imitations stand out and strike the eye with great advantage to the student. The choice of examples reflects great credit on the author, and proves him to be well read in the works of the best masters, both ancient and modern. The dissection of various movements is a mode of teaching invaluable to the student. This was early the opinion of Kirnberger when he so cleverly demonstrated the beauty of Bach by his ingenious dissection of the preludes and fugues of that giant. The sixth chapter gives a description of the instruments in the orchestra, with their special uses. Chapter seventh describes the abbellimenti, or ornaments, in musical execution—such as the appoggiatura, the acciacatura, the arpeggio, the gruppetto, the trillo, and the mordente. All these are set out with great distinctness and exactitude. The whole is supplemented with a list of terms in general use both in German and Italian, so that the manual is complete. It presents a well arranged collection of all that is valuable, much that is indispensable, none but what is interesting alike to the teacher and the learner.

Concerts and Opera.

CRYSTAL PALACE CONCERTS.

THE twenty-sixth season of the Saturday Concerts commenced on the 15th ult., in the presence of a large concourse of listeners. The *pièce de résistance* was the great symphony in C minor of Beethoven, supplemented by the overtures to Weber's *Der Freischütz*, and Rossini's *Guillaume Tell*. The novelty of the occasion was the ballet music from Gounod's last opera, *Le Tribut de Zamora*, which was heard for the first time in England. The numbers consisted of the Barcarolle, the Danse Grecque, Pas des Guirlandes, Danse Espagnole, Danse des Pointes, Danse Italienne. These several movements are all thoroughly characteristic, and evince the well known power of Gounod in such attempts. Melodious, and charmingly orchestrated, their excellent performance delighted the audience. The sisters Robertson sang in their usually admired style *morceaux* of Mozart and Rubinstein. Mr. Manns received a cordial welcome on his appearance in the orchestra.

The second concert took place on the 22nd ult., at which the chief novelty, the most important *item*, was Berlioz' *Symphonie Fantastique*. This work, however, was heard at one of the concerts of Herr Ganz last season, and the merits of the composition with its excellent performance on that occasion received such ample notice that it is unnecessary to recapitulate the many points deserving commendation.

HERR HANS RICHTER'S CONCERTS.

THE two concerts of Herr Richter, one on Monday the 24th ult., the other on Saturday 29th, have inaugurated the important events connected with St. James's Hall, and an auspicious commencement has been made by the performance of the greatest masterpiece of symphonic writing, the immortal Ninth Symphony of Beethoven, as well as works interesting to the admirers of the advanced school of writing, especially the six songs of Berlioz, known as "Nuit d'Été."

THE MONDAY POPULAR CONCERTS.

THE first concert of the season took place on the 31st ultimo. With such a world wide reputation as these concerts have acquired, both the amateur and the artiste are interested beyond measure. "Popular" they have indeed become; and, considering their material, who shall question the taste of a public that has greedily swallowed such wholesome diet? These concerts are an honour to those who originated them, and to those who support them.

ITALIAN OPERA AT THE LYCEUM.

MUCH activity has signalised the efforts of the management to offer such a continuous change of opera as would meet the public demand for novelty. And the public has responded, for in spite of catarrh and other throat affections, the performances

have been uninterrupted, and met with continual success. Mlle Heilbron, Sig. Frapolli, and Sig. Padilla, have secured a firm hold on the sympathies of the audience, and with a *répertoire* of the most essentially vocal operas these artistes will not fail to bring support and encouragement to Mr. Hayes' enterprise.

ROYAL COMEDY THEATRE.

La Mascotte.

The opening of a new theatre with an operetta new to London is an event deserving record. The theatre, built under the direction of Mr. Verity, is handsome and commodious. Its acoustic form is excellent, and its general appearance elegant. The operetta *La Mascotte* was presented on the first night with an English adaptation by Mr. Farnie and Mr. Reece, and met with unequivocal success. The piece had a long run at the Bouffes Parisiens, where it was originally produced in December last. Its authors, Messrs. Chivot and Duru, were also the librettists of the celebrated *Madame Favart*, which enjoyed a long run in London as well as in Paris. The composer of *La Mascotte* is M. Audran, known here chiefly through his very successful operetta *Olivette*, played at the Strand Theatre. *La Mascotte* is a character recognised in France and Italy as the personification of good luck. She brings fortune to all with whom she lives; consequently she is sued by prince as well as peasant, and the action of the piece gives rise to many equivocal positions. As regards the music, it is essentially tuneful, well constructed, and illustrates the story without effort. The duet between La Mascotte and Pippo is irresistible in its imitative strains, and is one of the most favourite and celebrated of the many charming melodies in which the operetta abounds. The piece was lately produced at Brighton, and played some nights with a remarkable success, but this may be certainly regarded as only the prelude to a greater success in London.

THE SAVOY THEATRE.

This new theatre, built for Mr. D'Oyley Carte from the designs of Mr. C. J. Phipps, is now opened; and *Patience*, the joint production of Messrs. Gilbert and Sullivan, is provided with another home. It has been removed from the Opera Comique, and with its present elegant surroundings will doubtless have a prolonged success.

Musical Notes.

Pittore e Duca (the Painter of Antwerp), the Italian opera of Balfe, put into English by W. A. Barrett, will be one of the novelties of Mr. Carl Rosa's season, which will commence at Her Majesty's Theatre in January next.

With infinite pleasure do we chronicle the success of the concerts in Norway given by Marie Wieck, the sister of Madame Schumann. Her programmes embrace all styles and exhibit a real catholicity. From Scarlatti to Rubinstein she travels the world of art, and like her renowned sister leaves her mark wherever she is heard.

The death of Jules de Glimes removes another celebrity of past London life. There was a time, not so long ago, when this popular writer and teacher was one of the lions of the metropolis. A Belgian by birth, he spent his latter days in Brussels, where he enjoyed the esteem both of his own countrymen and also that of his many pupils of other countries.

We understand that the vocal score of Richard Wagner's latest dramatic work, *Parsifal*, is in the engraver's hands, and will appear shortly after Christmas. The full score will not be published before the Bayreuth performance next summer. The firm of Schott and Co., of Mayence and London, has acquired the copyright, and their edition will have Mr. Corder's English translation, besides the German original.

Several interesting compositions of Hiller were performed at the festival concert of the Frankfort Museum Society lately given in celebration of the composer's seventieth birthday.

The oratorio concerts of the Sacred Harmonic Society commence on Friday, 11th instant; those of the Albert Hall Choral Society on Wednesday, 2nd inst.

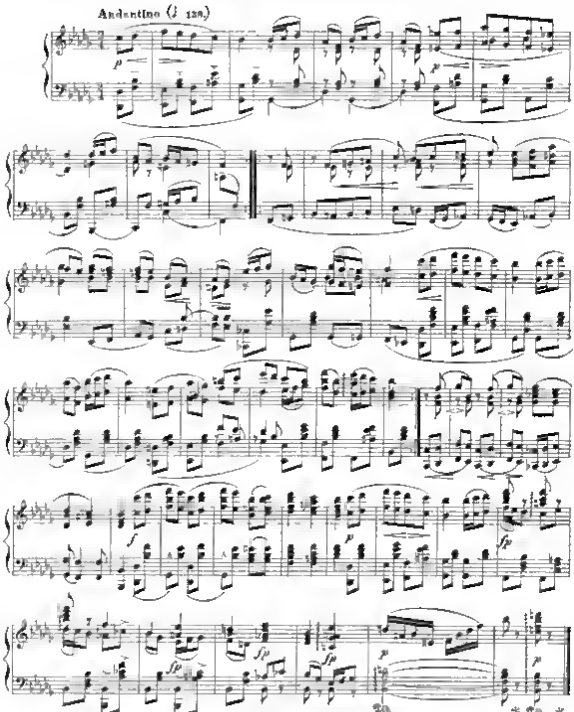
The first Saturday Popular Concert will take place on the 5th instant at St. James's Hall.

Appointment.—Mr. Alfred J. Eyre, Organist of the Crystal Palace (late of St. Peter's, Vauxhall), Organist and Director of the Choir of St. John Evangelist, Upper Norwood.

SCHUMANN'S "ORIENTAL PICTURE"

Arranged for Pianoforte Solo by E. PAUER.

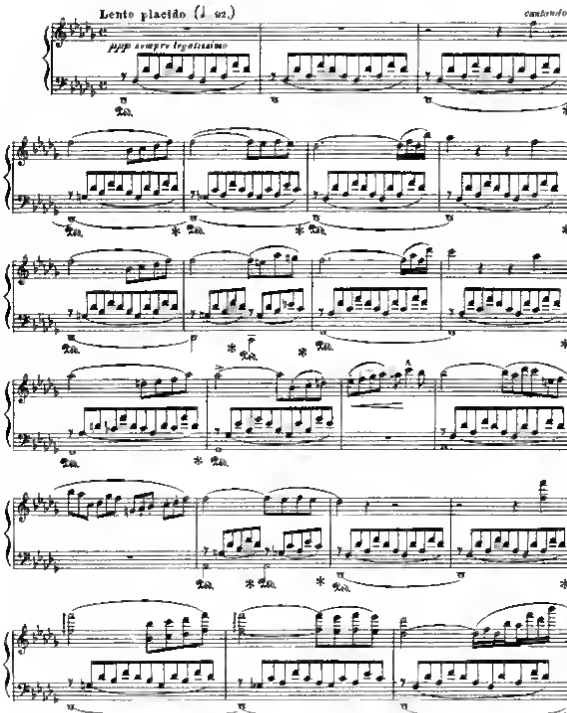
(From SCHUMANN'S 'POPULAR PIECES.')

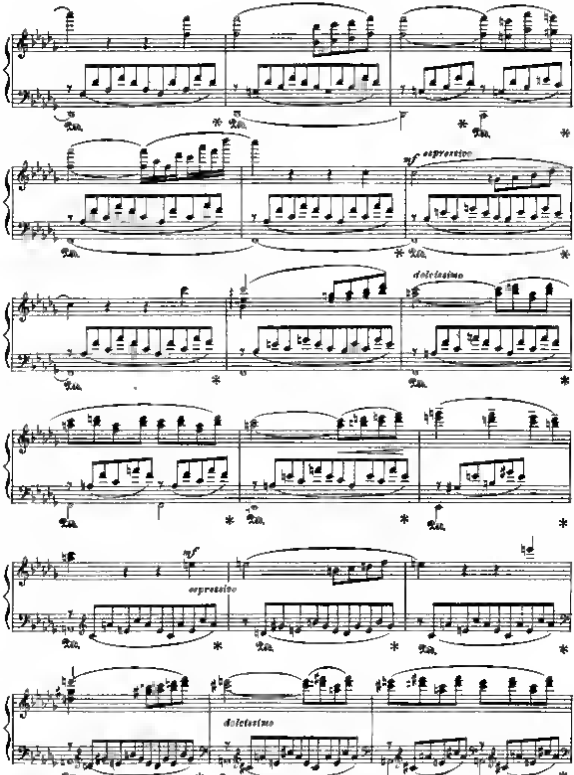


F. LISZT'S "CONSOLATION"

from

Liszt's "Popular Pieces" edited by E. Pauer.

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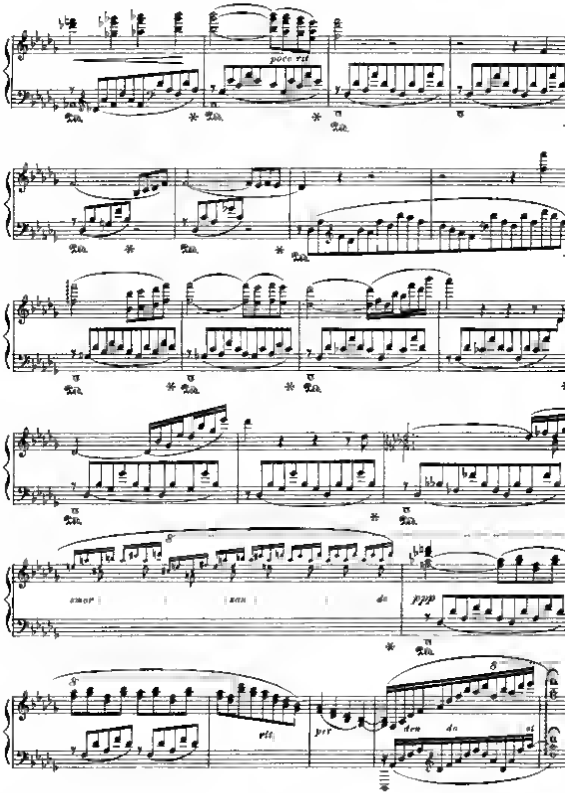


The Monthly Musical Record.

DECEMBER 1, 1881.

STATE OF MUSIC AFTER THE RISE OF THE OPERA.

(Concluded from page 206.)

WITH regard to the operatic attempts of English composers previous to and in the time of Handel, it was said by a witty writer that "Our musical men in England balanced themselves between the Church and the theatre, like Mahomet's tomb between the two loadstones. Their theatre music was grave and solemn, their anthem and service music lively but severe."

When Handel arrived in England the opera composer of this country was Thomas Clayton. He had been to Italy, and on his return composed an opera called *Arsinoe the Queen of Cyprus*, the airs in which are described as of Italian origin, but, says a writer of the period, "mangled and sophisticated," and in such a way that Galliard, a well taught man, a pupil of Farinelli and Steffani and chapel master to Queen Dowager Catherine, the widow of Charles II., describes the whole opera as 'one of the most execrable performances that ever disgraced the stage." He afterwards attempted to set the *Rosamond* of Addison, the music of which Galliard describes as 'a confused chaos of sounds, and that its only merit is its shortness." There was no necessity to go to Italy for the importation of Italian airs, for Charles II. had taken the best possible means to secure a good foundation for the re-establishment of music in this country. He set up a good orchestra, at the head of which was Cambert, formerly the accomplished organist of the Church of St. Honoré, in Paris and who had been successful at the French Court as the composer of several operas. Cambert came to England in 1672, and at once brought before the Court the new compositions of the most eminent composers for stringed instruments, and which were unquestionably a great advance on the Court ayres, pavins, allmains, corants, and sarabands, the composition of Child, Rogers, Lawes, Jenkins, and others, and on those well-known "choice collections of new airs in three parts for treble and bass violins" composed by Lock, Hall, Bannister, and others of that day. Cambert himself was a practical musician, and, like Lulli, his contemporary, he could compose a good dance. This accomplishment was necessary in Paris, for Louis XIV. was himself a dancer and a sound and severe judge of what a dance ought to be. It is said Cambert was disliked as much as he was envied by the English musicians, and that they would not permit the foreigner either to please them or instruct them. He died in London in 1677, and his death is said to have been hastened by the opposition he experienced on the part of the profession of this country. But the presence of Cambert at the English Court had no doubt an operatic effect upon the enthusiastic temperament of Henry Purcell, who was in his twentieth year when Cambert died.

Purcell was a chapel boy when Captain Cook was master of the children. Humphreys succeeded Cook in 1673, but at that time Purcell was fourteen, and therefore his stay in the Chapel Royal under Humphreys, if indeed there was any stay at all, must have been very short. It is said he received lessons from Humphreys, and also from Dr. Blow, but as he was appointed organist of Westminster Abbey in 1676 it is quite clear his teaching, whatever it was, must have taken place when in the Chapel Royal.

Handel when he came to England, said, "I find here many good players, but no composers," a rather hard expression when we recollect that Dr. Croft was organist of Westminster Abbey and composer to the Chapel Royal. But Handel came here in 1711, and Croft's anthems were not published till 1724, and how much Croft had gained in strength and style from the presence of Handel in this country may be easier imagined than formally ascertained. But whatever might have been the state of musical composition when Handel arrived here, or some few years previous to his arrival, of this there can be no doubt, that in 1695 there died in London, at the early age of thirty six, a man, the contemporary of Stradella and Alessandro Scarlatti, a man of prodigious genius, of enormous power, and who, if he had had the teaching and the opportunities of Alessandro Scarlatti, would have done a hundredfold in comparison to what he did. And yet his hand was no idle hand. Henry Purcell must always have been at work. He arose in a remarkable epoch. Some time previous to his appearance the predominating party in the state had in effect declared that music formed no essential part of worship, and that the proper thing to do when people met together in church was to listen to long prayers and still longer sermons. Of course this practice met with its due punishment. There was no teaching of music in the Church, and all that was done in music was the composition of little songs, in which the Cavaliers abused the Roundheads, and the Roundheads returned the compliment.

There appeared a few metrical psalm-tunes, but all those of this class which have any merit were of course made by the men schooled in the Church. The epoch required a composer, a composer was sent us, and he knew and felt his mission. Had the gift been more wisely received, had it been more humbly and gratefully acknowledged, it is impossible to imagine its consequences. Here was the great genius, here was the great scholar; but there was no one to set him to work; and had it not been for Lady Elizabeth Howard, the daughter of the Earl of Berkshire, and the wife of John Dryden, England would have been without many and most of Purcell's best compositions. Her generosity was extended to him in no small or niggardly manner, and by means of her aid he was enabled to set to music many of the dramatic works of her husband, John Dryden.

The dramas of Henry Purcell, or rather of John

Dryden are not properly operas; but whatever they may be termed, they are the most wonderful advances in music when we consider that up to the time of the Restoration the viol or violin had never been considered as a concert instrument, or, indeed, of any other use than of something to fiddle a dance upon.

Henry Purcell's first essay in dramatic music was the composition of a little piece called "Dido and Eneas," written for performance by the young ladies of a boarding school in Leicester Square.

At this time Locke had set the music to "Macbeth," but Dryden was so pleased with this music by a youth of only nineteen that he wrote "King Arthur," to which Purcell composed the music, and the proprietor of the above-mentioned school the dances. "King Arthur" being successful, Purcell composed music to the dramas entitled "The Prophetess," "The Fairy Queen," "The Tempest," "Bonduca," "The Libertine," "Timon," and "Don Quixote." He also wrote overtures and songs to plays by Beaumont and Fletcher, and many others. He was fortunate in having such a man as John Dryden for a poet. No one knew better the power of the English language and its application to lyric rhythms. Purcell had been well schooled in the results of the new temperament; and what with twelve semitones in an octave, and the mind of Dryden in the poetry, he possessed an advantage in his epoch which perhaps no other English composer ever commanded. Of course, in none of these works was there any continued recitative; it was simply a succession of airs with a few choruses distributed here and there without introduction, and oftentimes without connection.

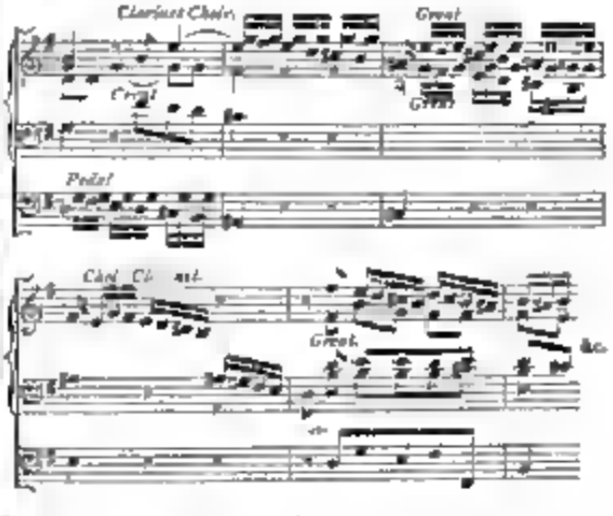
The adoption of the dance form was much in vogue with the composers of Purcell's period. And to such an extent was it carried that a work was published by Dowland entitled "Lachrymae, or Seven Tears figured in Seven Passionate Pavins," an odd way it would seem of embodying the services descriptive of the griefs of the Blessed Virgin. To the credit of Henry Purcell he threw aside much of the trammels that these old-fashioned dances imposed upon the musician, and whenever he chooses to adopt them there is only a general imitation of the form, and nothing of that stiff formality which so displeases by the absence of all invention and power.

BACH'S ORGAN COMPOSITIONS AND THEIR TREATMENT.

(*Concluded from page 209.*)

We have observed that while the modern player may claim the right to make use of the mechanical facilities of the modern organ in giving variety of effect to Bach's organ compositions, a marked distinction must be drawn, in regard to the fugues especially, between those which present marked episodes, and those which work more regularly and continuously up to a climax. The E minor fugue, Vol. II.,* is a typical specimen of the former class, the middle portion being in fact what in modern music would be called an *intermezzo*. Of fugues which progress with a continuous approach to a climax from beginning to end, there really are hardly any among Bach's great organ fugues; there is scarcely one which does not present here or there the suggestion for an episodical treatment, so far as force of tone is concerned, a temporary *decrescendo* and *piano* effect rising again to the normal strength of tone with which the fugue was started. But where there is no change of design or expression, no full close to form a definite break in the composition, the change should be only in the *strength*, not in the *quality* of the tone. The fugue in the Doric mode before referred to is an example of this. It is throughout in the most serious and sustained style, and though presenting an opportunity for a retreating effect in the long passage without pedal (pp. 39 to 40), this can only be by the employment of the same tone in a reduced form; anything like playfulness of effect from the employment of special quasi-orchestral steps would be at variance with the severe dignity of the composition.

As an example of the colouring which may be employed by means of the changes possible on a modern organ, we will take a work of much more piquant and varied character, the prelude and fugue in G, Vol. II. Commencing the prelude with the "full to mixtures," we may add the trumpet on the high G,[1] at the commencement of bar 12, if it is a good mixing reed, and strengthens without overpowering the mixture tone; otherwise we are better without it. On a well-balanced instrument, however, we may go on with full organ up to the close in the dominant (bar 29), when we reduce the great organ down to principal, and the pedal to correspond, which in most modern organs is done with a single composition pedal working on both pedal and great organ steps. But there is plenty of opportunity for using the hands to the stops for the next few bars, and we go on reducing till at bar 38 we come down to a light 8-foot tone with a 4-foot flute only, and the next three or four bars may go on as follows:—



After the first note of bar 46 we reduce the great organ to light flute tone (only stop diapason and 4-foot flute), or go on to the flute stops of the solo organ, and proceed with right hand on great or solo and left hand on

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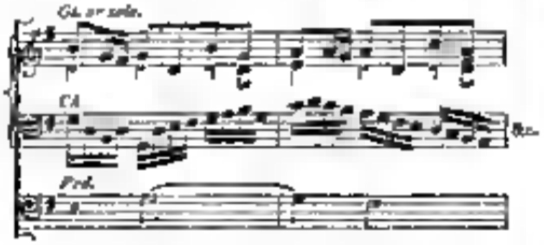
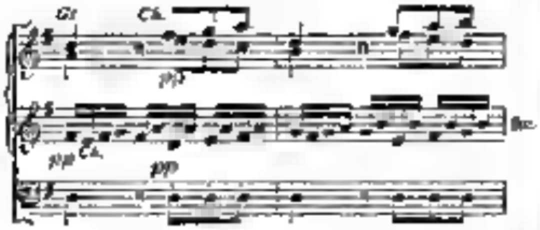
* The references to volumes and pages are to the Leipzig Peters' edition.

[1] The addition or subtraction of the reeds on the full organ, when it is to be done without a marked or perceptible break of tone, should always be done on a high note sounded alone, if such an opportunity is available; on such a note the change at the moment is hardly noticed, on a low note it is very marked.

choir manual with clarinet, which leads to a very pretty semi orchestral effect at bar 53 *et seq.*—



the right-hand passage being touched lightly and rather *staccato*, with a playful expression, the left imitating a bassoon scale passage (the clarinet stop of course being continued through the full range of the key board—no other arrangement ought to be allowed). The two hands come together again on the great or solo manual at the double scale passage in bar 57 and continue in the same way for the next few bars when at this point—

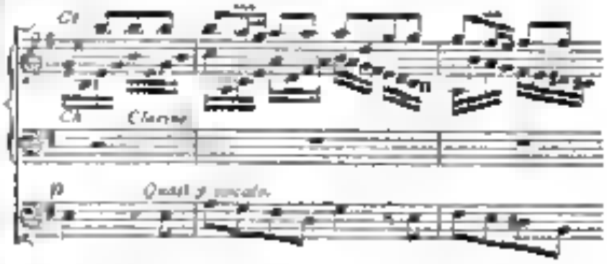


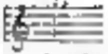
we may drop on to the choir organ (without the clarinet) for a *pp* effect, the pedal notes being just touched *quasi pizzicato*. The great manual is resumed, *m.f.*, on the *arpeggio* passage commencing  on bar 69, and from this point to the close of the prelude we can go on continually strengthening the great organ till we take the last two bars with full to mixtures, without the reeds and with no *rallentando*, which would be quite out of keeping with the light and rapid character of the whole movement.

Now let us turn to the fugue, one with a light violin like subject—

We will commence it with diapason and principal on great organ with proportionate strength on the pedal. At bar 18, where a new figure is introduced, we may take off the principal and by the end of bar 22 reduce the organ to a light 8-foot tone, say gamba and stopped diapason. The entry of the subject in bar 26 can then be got with charming effect on the clarinet of the choir organ—

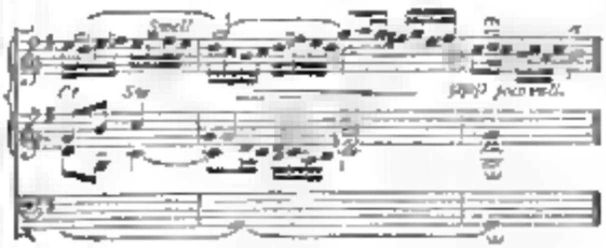
The left thumb gets the first note of the subject on the choir manual, the right thumb the remainder, till at the beginning of the next bar the tenor part is dropped and for eight bars we proceed as if with a trio for two manuals and pedal, the character of the music lending itself very happily to the steps we have indicated, *ex. gr.*—



where the alto part almost suggests the *chalumeau* effect of the clarinet. At bar 35 we return to the great manual with both hands and with the diapason added, and at the middle of bar 38 the right hand glides up on to the swell manual at the  followed by the left immediately after, nearly the full swell, but without the louder reeds. The next nine bars continue on the swell, at first *diminuendo*, then *piano*, till at the middle of bar 45 the full swell is brought on with the composition pedal, and the *crescendo* begins which is to lead to the climax. During the preceding bars we have taken opportunity to strengthen the great manual, to draw the pedal reed, and to couple the swell to the great. At bar 48 the left hand drops on to the great to bring out the vigorous figure beginning—

The swell is gradually opened, and just before the pedal entry both hands come on to great manual and from this point we keep increasing rapidly to full organ, which is continued till the pause on the chord—

Here the swell, still left open, is reduced to a soft 8 foot tone, in preparation for the final close, and the *coda* commenced on great organ at full to 15, and from this point a continual *decrescendo* is arranged, till at five bars from the end we have only the softest 8-foot effect of the great organ, and just previous to the last but one the hands glide on to the swell—



the swell is gradually closed, and the fugue ends *pianissimo*.

Let no one suppose that we mean to recommend a similar light treatment of all Bach's organ fugues. To do so would betray a grossly uncritical spirit. But we have taken this as a typical specimen of his organ compositions which especially suggests such treatment, and the full beauty and delicacy of which are quite lost under the system of pounding through the fugue on nearly the full

organ. Let any player appeal to the judgment and feelings of a fairly educated audience as between the regulation method and such a reading as we have suggested, and he will be left in no doubt as to their verdict. It will be to many quite a novel idea, perhaps, that a fugue should end *pianissimo* instead of with a "smash;" we presume those who think so would be prepared to finish up all Beethoven's allegros *ff*, in defiance of his marks to the contrary in a good many of the sonatas. If a sonata may end *piano*, why not an organ piece?

As an example of the effect which characteristic handling may produce, we may allude to Mr Best's treatment of the little fugue in C minor (No 5, Vol. IV.), which no one who has heard it will ever forget, and which has raised a comparatively unimportant work to the highest rank of interest among Bach's organ fugues, just as Mr Sims Reeves has raised some of Handel's secondary songs to a position of first rate interest. Others which are very susceptible of expressive and varied treatment are the toccatas in D minor and C major, the little fugue in E minor, the intermezzo of the great E minor, and the exquisitely elaborated prelude in B minor. Any one who would grind through this latter composition in *laissez-faire* style must be a player with no feeling for the resources of his art. Others there are, as we have said, among Bach's organ fugues, which emphatically demand massive and serious treatment, and with which no liberties must be taken. But even in these opportunities will present themselves, to the player who looks for them, for bringing in some of the resources of effect in a large modern organ with its fourth key board and its heavy reeds in such a way as to add a new force and grandeur to some salient point in the composition, in a manner which certainly would not have been disapproved of by the great composer himself, who, so far from being conservative in his ideas, was one of the most advanced and progressive of artists.

PORPORA AND HIS PUPILS.

II.

At this epoch of his life—almost unknown to biographers—one of the best composers of Italy, and the greatest professor of vocal music of the eighteenth century, the pupil of Scarlatti, the master of Hasse, of Farinelli, of Cafariello, of Mingotti, of Salimbini, of Hubert (surnamed the Porporino), of Gabrielli, of Molteni, in a word, the father of the most celebrated school of singing in his time, Nicolas Porpora, languished obscurely at Venice in a condition bordering on destitution and despair. He had nevertheless formerly directed in that same city the Conservatoire of *l'Ospedaletto*, and that period of his life had been brilliant. He had there written and brought forward his best operas, his most beautiful cantatas and his principal works in church music. Called to Vienna in 1728, he had there secured, after some contests, the favour of the Emperor Charles VI. Befriended likewise by the Court of Saxony (he there gave lessons in singing and composition to the electoral princess of Saxony, who became afterwards in France the *Grand Dauphine*, mother of Louis XVI., of Louis XVIII., and of Charles X.), Porpora had afterwards been invited to London, where he had the glory of maintaining for nine or ten years a rivalry with Handel, the master of masters, whose star paled at that period. But the genius of Handel at last prevailed and Porpora, wounded in pride as well as injured in purse, had returned to Venice, to resume without *éclat* but not without suffering, the direction of another Conservatoire. He still wrote operas, but could not get them represented without much difficulty; and the last, though composed at Venice, had been played at London, where it did not succeed. His genius had received deep wounds, from which fortune and glory might have restored it; but the ingratitude of Hasse, of Farinelli, and of Cafariello, who abandoned him more and more, finished the work of breaking his heart, embittering his character, and poisoning his old age. It is known that he died at Naples in misery and degradation.

At the time when Count Yustiniani, foreseeing and almost desiring the departure of Corilla, wished to find a successor for that cantatrice, Porpora was the victim of a violent attack of splenetic humour, and his vexation was not always without foundation; for if they did love to sing at Venice the music of Jomelli, of Lotti, of Carissimi, of Gasparini, and of other excellent masters, they also received without discernment the buffo music of Cocchi, of Buini, of Salvator Apollini, and of other composers more or less indigenous, whose common and easy style flattered the taste of mediocre spirits. The operas of Hasse could no longer please his justly irritated master. The respectable and unhappy Porpora, closing his heart and ear to the music of the moderns, sought, therefore, to crush them under the glory and authority of the ancients. He extended his too severe improbation even to the graceful compositions of Galuppi, and to the original fantasias of Chiozzato, the popular composer of Venice. In fine, no one could speak to him except of Martini the elder, of Durante, of Monte Verde, of Palestrina. I do not know if even Marcello and Leo found grace before him. It was, therefore, coldly and sadly that he received the first overtures of Count Yustiniani respecting his unknown pupil, the poor Consuelo, for whom, nevertheless, he desired both happiness and glory; for he was too experienced in his professorship not to know all her worth and all her merit. But at the idea of seeing profaned this talent so pure and so strongly nourished with the sacred manna of the old masters, he hung down his head with a disheartened air, and replied to the Count—'Take her, then, that soul without stain, that intelligence without spot; throw her to the dogs and deliver her to wild beasts, since such is the destiny of genius in our days.' This sorrow, at once serious and comic, gave the Count an idea of the merit of the pupil, by the value which so rigid a master attached to her. "What, my dear maestro," said he, "is that your opinion? Is Consuelo so extraordinary, so divine a being?" "You shall hear her," said Porpora, with a resigned air, and he repeated, "It is her destiny!"

* * *

When the first strains of the orchestra called Consuelo to her place she rose slowly, the mantilla fell

back upon her shoulders, and her face appeared at last to the uneasy and impatient spectators of the neighbouring gallery. But what a miraculous transformation had been wrought in that young girl, just now so pallid and depressed, so overcome by fatigue and fear! Her broad forehead seemed to swim in a celestial fluid, a soft languor still bathed the delicate and noble outlines of her generous and serene features. Her calm countenance indicated none of those small passions which seek for and court ordinary success. There was in her something grave, mysterious, and profound, which commanded respect and tenderness.

"Courage, my daughter," said the professor to her in a low voice; "you are going to sing the music of a great master, and that master is here to hear you." "Who—Marcello?" said Consuelo, seeing the professor spread out upon his desk the Psalms of Marcello. "Yes, Marcello," answered the professor. "Sing as you usually do, nothing more, nothing less, and it will be well."

In fact, Marcello, then in the last year of his life, had come to re-visit Venice, his country, whose glory he was, as composer, as writer, and as magistrate. He had been full of courtesy for Porpora, who had requested him to hear his school, and arranged for him the surprise of causing, in the first place, to be sung by Consuelo, who was a perfect mistress of it, his magnificent psalm, *I Cieli Immensi Narrano*. No piece could have been more appropriate to the state of religious exaltation in which the soul of that noble girl was at the moment. As soon as the first words of this grand and free song shone before her eyes, she felt herself transported into another world. Forgetting the Count Giustiniani, the malevolent glances of her rivals, and even Anzoleto, she thought only of God and of Marcello, who placed himself in thought as an interpreter between her and those splendid heavens of which she was about to celebrate the glory. What more beautiful theme, in fact, and what more grand idea?

> "I cieli immensi narrano
> Del grande Iddio la gloria,
> Il firmamento lucido
> All' universo annunzia
> Quanto sieno mirabile
> Della sua destra le opere."

A divine fire illumined her cheeks, and the sacred flame darted from her great black eyes, while she filled the vault with that unequalled voice and with those victorious, pure, and truly grand accents, which can proceed only from a great intelligence united to a great heart. After listening to a few sentences, a torrent of delicious tears burst from the eyes of Marcello. The count, unable to conquer his emotion, cried out, "That woman is an angel! It is Saint Cecilia, Saint Theresa, Saint Consuelo! She is poetry, she is music, she is faith personified!" As to Anzoleto, who had risen, and was supported on his trembling legs solely by his hands contracted upon the railing of the gallery, he fell back suffocated upon his seat, ready to faint, and, as it were, drunk with joy and pride.

It required all the respect due to the holy place to prevent the numerous *dilettanti* and the crowd which filled the church from breaking out into fanatical applause, as if they had been at the theatre. The count had not patience enough to wait for the end of the service before going to the organ loft and expressing his enthusiasm to Porpora and Consuelo. And during the chanting of the officiating priests, she was obliged to go to the count's gallery, in order to receive the praises and the thanks of Marcello. She found him still so overcome by emotion that he could hardly speak. "My daughter," said he to her in a broken voice, "receive the thanks and blessings of a dying man. Thou hast in one instant made me forget years of mortal suffering. It seems to me that a miracle has been wrought upon me, and that this incessant, horrible pain has been driven away for ever by the sound of thy voice. If the angels above sing like thee, I hope to quit the earth in order to enjoy an eternity of the delight which thou hast made me know. Be thou blessed, child, and may thy happiness in this world be equal to thy merits. I have heard Faustina, Romanina, Cuzzoni, all the greatest singers of the universe, but they are infinitely inferior to thee. It is reserved to thee to make the world hear what the world has never heard, and to make it feel what no man has ever felt."

Consuelo, overpowered, and, as it were, crushed under this magnificent eulogium, bowed her head, almost bent one knee to the floor, and not able to utter a word, carried to her lips the hand of the illustrious dying man. *G. Sand.*

ENGLISH MUSICIANS OF THE TUDOR AND CAROLIN EPOCH.

(Old English Composers for the Virginals and Harpsichord.) *A Collection of Preludes, Galliards, Pavanes, Grounds, Chaconnes, Suites, Overtures, Sonatas, &c., &c. Selected from the Works of William Byrde, Dr. John Bull, Orlando Gibbons, Dr. John Blow, Henry Purcell, and Dr. Thomas Augustine Arne. Revised and Edited by* E. Pauer. *With Biographical Notices by* W. A. Barrett, Mus. Bac., Oxon. London: Augener & Co.

THIS is a noble collection of English music, written at a period when England could boast of great teachers, as well as great composers, in art. Such names as the above were luminaries of magnitude, and could not but attract the notice of the world. They were amongst the foremost thinkers of the age, and all the epoch possessed of musical material was used by them, and the fund enriched by their own learning and marvellous power. The bridge was not then in existence which led to that great field wherein Sebastian Bach showed the power of instrumental music in expression; therefore we find in the vocal works of these great men what was denied by reason of the imperfect instruments then in vogue, and for which they composed the pieces contained in this volume. It is very properly dedicated to Henry Fowler Broadwood, considering what the pianoforte owes to the family of that name. Under their nurturing care the instrument has been redeemed from its original weakness and imperfection, and has become the miracle of expression of our day. The collection has an interesting preface, is adorned

with a magnificent portrait of Purcell, and is in fact an *édition de luxe*, such a one as is reasonable at this period of Christmas albums and Christmas gifts.

Herr Pauer has done wisely in placing the authors chronologically. First we have the popular pieces of William Byrde, dating from 1546 to 1623. A distinguished man of letters as well as a musician, Byrde was the pioneer who made a great advance from Tallis. With much learning there is much ingenuity. His Pavanes, his Galliards, his variations, all attest to the grasp with which he held his subject. A selection from the works of Dr. John Bull follows and shows a palpable advance in the clear and incisive style with which he writes. These pieces date from 1563 to 1628. Whether our National Anthem comes from his pen or not, it is certainly a composition in his style, and certain phrases in these pieces point to great similarity. Their principal feature is the rhythmic clearness which is observable in every number of the selection. Bold, indeed, is the character of the King's Hunting Jigg, which for freshness of feeling might have been written but yesterday. All his Pavanes, Galliards, and other pieces display great freedom of passage, and prove him to have been no ordinary player. The famous Courante known as Bull's Jewel, concludes the interesting selection. Pieces by Orlando Gibbons, dated from 1583 to 1625, proclaim the learned writer as well as the fanciful composer. In the 'Fantasia of four parts' may be seen his contrapuntal skill—he is held by the Church even to the very end; while in the Galliards, the Pavanes, and the "Queen's Command," is blended both learning and fancy. The selection of pieces by Dr. John Blow date from 1648 to 1708. A bold and original thinker was Dr. Blow, also a man of great learning; he was equally possessed of an elegant mind. The Chaconnes are both beautiful specimens of grace and delicacy. The movement on a ground bass is admirably worked, as the twenty-eight modes show. Two other Grounds follow of a freer form. A charming Courante is added, with a fugue, which is thrown off with the touch of a facile writer. Henry Purcell had no ordinary man for teacher, if taught by Dr. Blow. Indeed, to breathe the atmosphere of such a man was no ordinary privilege, and, with so impressionable and fine a nature as Purcell's, it is not surprising to find the genius of Purcell so quickly proclaiming itself. In their early training, in a frame of mind almost feminine at times from its delicacy and susceptibility, in their similarly early death, one is irresistibly constrained to mention the names conjointly of Purcell, Mozart, and Mendelssohn. They were lovely in their natures, and wrote what alone those who loved could write. The real power of Purcell is to be found in his vocal music. There he revelled in a command of harmony unapproachable at that time, and out-distanced in power all his contemporaries. The selection of pieces in the volumes under notice are extremely graceful, and are not without a tinge of French manner, which is far from disagreeable. The Minuet of the first Suite, which is altogether elegant, might have been written by Haydn. Very ingenious and thoughtful is the Chaconne in C minor, constructed on a ground bass. All the several Suites, Airs de Ballet, Marches, and other movements, show the ready handling of genius. Another instance of a movement constructed on a ground bass in Suite 8, is also a clever specimen of that species of writing; so also is the following Toccata of free writing. In the prelude preceding the first overture may be noticed progressions of harmony, the harbingers of more audacious ventures, which eventually culminated in such a coruscation as only death eclipsed. With Purcell the golden age of English music terminated. Where is the learning now to be found which is so abundantly disclosed in the pages of this volume? Byrde, Bull, Gibbons, Blow, Purcell are links in a chain of giants. Where is the great contrapuntist in England at this day? The present condition of musical learning in this country is not a pleasant subject for reflection or contemplation; and its melancholy is only relieved by the hope that such well-meant efforts as are now made by the Corporation of the City of London may speedily help us to recover somewhat of our faded glory.

THE POSTHUMOUS OPERA OF DONIZETTI.

THE following is a copy of the report addressed to the Academic Council of the Milan Conservatoire by the Commission appointed to examine the manuscript score of Donizetti's *Duke of Alba*, the opera he composed to a French libretto.

"The undersigned (*Maestri* Bazzini, Ponchielli, Dominiceti), appointed by the Academic Council of the Royal Conservatoire of Milan to examine the score entitled *The Duke of Alba*, the property of the firm of Francesco Lucca, who has purchased it as a posthumous work of Gaetano Donizetti, for the purpose of declaring if such opera is an authentic autograph, and presentable, have met, and taken into consideration the libretto and the score of the above-mentioned opera consigned to them by Madame Giovannina Lucca, and they make the following declaration:—

"I. After mature examination of the music of the above-mentioned opera, compared with numerous autographs of Donizetti of different epochs, especially with the original score of *Torquato Tasso*, with some fragments of the maestro added to *Fausta*, and with numerous manuscripts of the same maestro, whose authenticity is beyond doubt, among them a page of music for violin composed in Vienna in 1842 for one of the members of the Commission, Professor Antonio Bazzini, and in his own presence, *The Duke of Alba* is clearly in the same handwriting.

"II. All that exists of this opera is written by the hand of the maestro, by the hand of Donizetti himself.

"III. The French libretto of Scribe is that upon which the illustrious maestro has composed the music, because thereon are found numerous indications and annotations of his musical thoughts, and amongst these he has traced on the margin with his pen his ideas for the chorus "Rive chérie," in the fourth act. (The libretto is composed of four acts, and contains twenty-four scenes.) The prelude to the opera is wanting in the score, but in the introductory chorus at page 8, the composer has indicated the idea to be developed, also the tone, and the point at which the curtain is to be raised.

"The first, second, and third scenes of the first act are complete, both for voices and instruments, except only the dance music in the first scene, of which there is no trace.

"In the fourth scene only a short passage of instrumentation is wanting at the words "O fille de Martyre!"

"The fourth, sixth, and seventh scenes of the last act are completely finished.

"The first scene of the second act begins with the chorus "Liguons traitresse," of which the vocal part is complete, but the instrumental is not, yet there exist more indications than are needed to complete it. The remainder of the scene is finished, with the exception of five lines of the recitative to which there is not music.

"The second scene consists of a short recitative, which is without music.

"The third scene begins with four lines of recitative, which also is without music.

"The following scene is complete; so also is the fifth.

"The sixth scene is complete, except four lines of recitative which have no music.

"In the seventh and last scene of this act the instrumentation is wanting to a short allegro, 'Nous n'avons qu'un roi,' but all the rest is completed.

"In the third act, although the instrumentation is wanting, the basso part is written throughout; there are also indications for the entry of other instruments. The vocal part is entire, even where the indications for the orchestra are not to be found.

"In the first scene the recitative preceding the air of the Duke of Alba (baritone), 'Au sein de la puissance,' is not set to music; some measures also are wanting at the end of the adagio and the intermezzo between this scene and the allegro which follows 'Du roi qui m'appelle,' and the finale for orchestra.

"Eight lines of the recitative of the third scene are not set to music, nor are the dances pointed in the libretto.

"There exists no music for the fourth scene, which is altogether in recitatives between the Duke of Alba and Sandoval (second bass).

"In scene the fifth there is only wanting the recitative leading to the duet for baritone and tenor 'Je venais pour braver,' which duet is complete.

"In the fourth act the music of the first scene is wanted, that is the music of the recitative, and of the romance of Henry (tenor).

"The second scene, the duet between Helen and Henry, is complete, excepting only the two first lines of the recitative and the instrumentation, which in this act is in the same condition as the preceding.

"In the third and last scene the chorus 'O rive chérie' is wanting, of which, however, the composer has given indication on the margin of the libretto of the musical design for the first and second part.

"At the reprise of the chorus, 'Honneur à lui,' the music of the fourth scene of the first act is repeated, where the chorus sings the same verse of four lines on the arrival of the Duke of Alba, and follows throughout its length the arioso of the Duke, 'Je pars.'

"The melody accompanying the words of Henry dying is clearly traced, but an entire air for baritone (the Duke), with chorus, which concludes the opera, is wanting.

"In conclusion, the pieces completely finished are three airs, three choruses, four duets, two terzettos, three pièces d'ensemble, and three dramatic scenes; that is to say, eighteen numbers out of twenty-four of the score. If account be taken of the indications which have been made on the manuscript, and which are amply sufficient, the Commission is of opinion that should the work be confided to safe and experienced hands, with very slight additions the unfinished opera of Donizetti, *The Duke of Alba*, may easily be completed and be prepared for performance."

OPERA EXPERIENCE.

THE action of an opera is often supposed to be unnatural and absurd; but the writer of the libretto *knows* well the power of the music that is to lift the whole story into a reality. And if one listens to the opera with any great emotion on one's mind, it is astonishing how its music allies itself to one's feelings, and makes the stage carry out the drama that is going on in the heart.

We almost believe that music is a necessary accompaniment to all the tragedy or action of our lives; and when the orchestra stops, and the curtain falls, we come out into the silence, or into the hubbub that follows the harmony, with the feeling that our little play is ended too, and that there is nothing more.

Even when a grinding organ is playing at the corner of the streets, look round, and you will see how unconsciously everybody's pace is set in time with the melody—old men, and little girls, and busy shopping women—and some of them go moving on with an earnest, heroic look, as though the music of the spheres were suddenly sounding up through the discordant noises of the street. . . . . . And now on the stage there was the scene of a high tower on one side. Behind it was the tenor, singing with all his might off the stage, supposed to be the uppermost storey of the tower.

What a voice he had! how rich, how tender, how moving! He was reproaching the lady of his love for leaving him, for deserting him to marry another. But there she was below, singing with all her voice, out of her heart too, trying to reach up to him from the foot of the tower, telling him how she loved him, and how she wanted to come to him, and to save his life. And all the time from the distance came the *Miserere*, the chanting of some quiet nuns singing in this heavenly way out of the peace of their cells, and sending their harmony into the discords of the world. It was a chorus with many monotones, however; what sympathy did it have with two hearts storming and breaking outside? . . . . . .

And have we not all of us acted and lived it through in all our lives? We call the plot of the opera absurd, and unnatural and ridiculous. Oh yes! so it all is—the bridegroom with his white satin breeches, loose at the knee, lace-trimmed; the stout basso, brawling his woes. But have we not seen the being we loved the most, imprisoned in some tower, and we at the foot of it, outside, grasping the cold stones, trying to reach to him? It is sickness, sin of ours or his, some impenetrability that shuts him from us. We hear his appealing voice, but we cannot come to him; and not far away there is going on the sound of the voices of the peaceful, of those who are feeling no longer the passions of the world, and they chant of death and heaven, and pity. But it cannot quiet us; for it is not only our own sorrow, but the agony of another that is calling to us; and we try to make the voice of our heart reach him with our sympathy, though it must be in discord with the chant.

H. B. Stowe.

THE WINTER OPERA.

THE English opera season of Mr. Carl Rosa will not alone be signalised by the performance of Wagner's operas, but also by the production, for the first time in England, of Balfe's opera, *Pittore e Duca*, an English version of which has been prepared by Mr. W. A. Barrett under the title of *The Painter of Antwerp*. The plot of the opera is eminently interesting, as will be seen from the subjoined sketch, and the music is said to be written in Balfe's happiest vein.

The story of *The Painter of Antwerp* is founded upon events which occurred while the Spaniards were masters of the Low Countries, and most of the characters introduced are real historical personages. Those familiar with Dutch history need only to be told that, as the Duke of Alva is one of the central figures in the drama, there is a marked and intense interest in the opera, as there was in fact in all the incidents connected with the remarkable and romantic career of that nobleman. The painter of Antwerp is Antonio Moro, and the National Gallery in London, the collection of pictures at Hampton Court, and some of the public galleries in Holland, Belgium, and Spain, contain examples of his artistic genius, which fully justify the favour with which he was held in his lifetime by his own countrymen as well as by his patron the Duke of Alva.

Previous to the time at which the opera is supposed to commence, Antonio Moro had been the means of saving a young lady of noble family, Olivia Campana, from an early death by drowning in the river Manzanares. A mutual attachment had sprung up between the two young people, and they were privately betrothed. The father of Olivia having laid himself open to the censure of the Spanish Government for secretly favouring the cause of the Low Countries, endeavoured to avoid punishment by bringing about the union with Count Aranberga, a member of the Bloody Council, and one of the many unscrupulous supporters of the severe measures adopted by the Duke of Alva. Olivia, distracted between the memory of Antonio, her love for her father, and her hatred of her husband, retires into a convent, from whence she causes to be spread abroad the news of her death.

The opera is preceded by a prologue, in which is shown the ceremony of laying the foundation stone of the citadel at Antwerp in commemoration of the peace concluded between the nations. This is celebrated with all possible pomp and magnificence. The Pope's legate attends to present Alva with a sword of state and a crown of gold, the neighbouring countries have sent ambassadors; and the various guilds of the city of Antwerp with their banners and trophies are present to grace the scene. Antonio Moro is busy making sketches for the picture of the event, which he has been commanded by the Duke to prepare. A veiled female in the crowd gives him a letter. When the pompous ceremony is concluded, and he is alone, he finds that the packet contains a copy of the inscription on the tomb of Olivia. He then resolves to devote himself to art alone—all hope of earthly love being blighted. The honours which the Duke showers upon him are of less value than they would have been were hope still left. While he is musing, the Duke requests him to attend at the council meeting to paint the portrait of one of the community of nuns who have been charged with conspiring against the State. The judges have condemned all to death. The Duke exercises his prerogative, and pardons all except one whose beauty has touched his heart, and she is, as he states, to suffer for all.

It is her portrait Antonio is to paint. The chamber is dark, and he is unable to exercise his art. A thousand lights are brought. Still he cannot work: the nun obstinately retains her veil. This the Duke somewhat rudely tears off, and Antonio discovers his long-lost Olivia. He pleads for her pardon, and is denied. He refuses to degrade his art, and casts his pencils on the ground. The Duke appears to relent with reluctance, and reversing the sentence of the judges, suffers all to depart freely. The lovers are again united. The Duke, not knowing that Olivia's husband is dead, hopes to share her favour, and when the lovers are making preparations for departure to Italy, he finds his way, disguised, to the lonely room in the inn where she is waiting. She, supposing him to be Antonio, rushes into his arms, but discovering her mistake, repulses him with scorn, and threatens to cast herself from the casement if he continues to molest her. When Antonio returns, and learns the position affairs have taken, he challenges the Duke to mortal combat. On his refusing to fight, Antonio, maddened with jealous rage, casts himself upon his would-be rival to slay him. At this moment Vargas, the creature of the Duke, appears, and announces the ambassadors charged with his recall. They also bear papers confirming the news of the death of Aranberga while in exile; and the lovers, free at last from all present persecution or trouble, look forward with happiness to the prospect of future joys.

OUR MUSIC PAGES

"EOTHEN" in Greek signifies "from the early dawn," "from the East," and this is the title of Schumann's impromptu, the fourth of a set of impromptus originally written for four hands, which accompanies our present number. Like all Schumann's works it abounds in deep feeling, which is tinged with the tenderness the constant use of the minor scale in the East always imparts. This Oriental picture is so clear in rhythm that it might form a dance, at the same time it will be found graceful and interesting as a pianoforte study.

Another charming pianoforte study accompanies the number—"Consolation." It is one of an original series called "Consolations," by Franz Liszt. The art of singing on the pianoforte is here exemplified, and in strains of great beauty and delicacy. The harmonic progressions are admirably disposed, and the *canto* or singing melody exhibits the grace and fancy of a richly gifted mind. Indeed the piece is a rare example of elegant expression in simple clothing, and there are *no* difficulties to be overcome by the performer.

THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA

(*From the Original German by C. P. S.*)

(*Continued from page 213.*)

OF THE FORM OF MUSIC.

147. No human art can accomplish more than produce a rich and beautiful subject matter in the most perfect form—in other words, to blend beauty with truth.—F. HILLER, *Tonleben*.

148. Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple forms in order to render his ideas clear and intelligible.—S. HELLER, *Signale*, 1859.

149. Every well-set part in a composition should be distinguished by melodious, harmonious, and rhythmic qualities.—R. FRANZ, *Letter to Ed. Hanslick*.

150. Many a piece of music looks attractive, but does not sound well. If its details are not pervaded by a vigorous life-giving spirit, perfection of form is liable to produce disappointment rather than pleasure.—*Idem*.

151. Homophonic music rests upon melody; polyphonic music upon harmony. In the former, harmony is the complement of and supports melody; in the latter, melody is, as it were, produced by harmony.—*Idem*, *Unpublished*.

OF INSTRUMENTAL MUSIC.

152. When we speak of music as an independent art, do we not refer more particularly to instrumental music, seeing that it disdains the assistance or co-operation of the sister art, viz. poetry, and expresses the very essence of music in all its purity?—E. T. A. HOFFMANN, *Kreisleriana*.

153. Instrumental music should avoid all levity and frivolity whenever it has to produce an effect by its own intrinsic power, and without a distinct dramatic object.—*Idem*.

154. Pure instrumental music, such as our great masters have led to the world in their symphonies, quartets, and sonatas, is perhaps the only branch of art in which Germany has absolutely no equal. Nor is there any branch of art which claims closer attention from willing and receptive hearers.—F. HILLER, *Tonleben*.

155. It is in opera that that absence of mind with which most of us sit down to enjoy a musical treat finds perfect satisfaction. Not so in the case of instrumental music. That careless attention which is not kept up by external means, suffices at the most to make us conscious of a succession of pleasing details, but not to digest an important work in its entirety.—*Idem*.

156. It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.—R. WAGNER, *Literary Works*, Vol. II.

157. If we assume that there is in every art a special branch which represents most adequately its character and individuality, it must be admitted that in the art of music that branch is instrumental music.—*Idem*, Vol. I.

158. Chamber music forms the link between pianoforte and orchestral music. Less pretentious than the latter, it may be executed whenever four musicians chance to meet.—A. B. MARX, *Beethoven*.

159. The pianoforte is at once the racecourse of our imagination and the confidante of our solitary and deepest thoughts; the

solo quartet, on the other hand, is a refined intellectual conversation in a congenial select circle.—*Idem*.

160. It is in chamber music, within the narrow confines of four walls, that a musician shows his mettle. In opera, on the stage, on the other hand, how much is covered by a brilliant exterior! But in chamber music the critical eye of a neighbour detects all the shreds that are meant to cover the weak parts.—R. SCHUMANN's *Literary Works* Vol. IV.

161. Popularity of chamber music is the best standard of the musical taste and culture of a musical society; for in no other branch of our art are musical ideas enunciated with less external effect, with less outward brilliancy, and in so chaste a form as in chamber music.—F. HILLER, *Tonleben*.

162. The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flute, &c. are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—C. T. A. HOFFMANN, *Kreisleriana*.

OF PROGRAMME MUSIC.

163. There are certain mysterious affections which the composer can render more easily intelligible by an indication of their character, and such an indication should be thankfully received.—R. SCHUMANN's *Literary Works* Vol. IV.

164. The modern custom of giving names to compositions is deprecated by many on the ground that "good music does not require such sign posts." True; but neither is the merit of the music impaired thereby; and it is, moreover, the most effectual means of preventing misinterpretations of the character of compositions.—*Idem*, Vol. II.

165. To give a correct title to his work is as incumbent on a composer as it is on any other artist; an incorrect title may even produce disappointment, however good the music, whereas an adequate one will enhance the pleasure which the hearer derives from it.—*Idem*.

166. Whenever a composer asks my opinion touching the programme of his music, my reply is this, "First let me see that you have written good music, and then I shall be pleased to see your programme."—*Idem*, Vol. IV.

167. Philosophers are greatly mistaken if they imagine that a composer has but to sit down as does a preacher on Saturday afternoon, and divide his sermon into the traditional and duly digested three parts. Far from it. The vocation of the musician is totally different! It is a scene or an idea that is before his mind, and only when that scene or idea comes towards and meets him in the shape of sweet melodies—only then does he feel happy in his work.—*Idem*.

168. Programme music is the means of making the art itself more intelligible and acceptable to that portion of the public which consists of thoughtful and earnest men.—F. LISZT, *R. Schumann*.

169. Abuse, bad taste, blunders, and failures, have made programme music so ridiculous, its adversaries may well propose its total abolition. But if it be right to condemn wholesale whatever is liable to abuse, it is assuredly the entire art of music that should be so condemned, seeing that the works offered to the public are in great part worthless rather than valuable, absurd rather than intellectual, devoid of taste rather than full of new matter?—*Idem*.

170. The sole aim and programme of all instrumental music is "to deliver Genius from the fetters of commonplace;" it is a programme as noble as it is unlimited.—F. HILLER, *Tonleben*.

OF VOCAL MUSIC.

171. How can you expect a musician to write beautiful vocal music without beautiful words?—CHRYSANDER, *G. F. Handel*, Vol. I.

172. The union between the air and the words should be so close that the poem seems made for the music no less than the music for the poem.—GLUCK, *Letter to De la Harpe*, 1777.

173. In an art in which poetry expresses certain affections by words, the magic power of music acts like the wondrous elixir of the philosophers, of which a few drops make every draught more fiery and sublime.—C. T. A. HOFFMANN, *Kreisleriana*.

174. No composer should neglect vocal music, for it makes dramatic truth a reality. There is but one step from vocal to instrumental music, but a great many from instrumental to vocal music.—C. M. VON WEBER, *Literary Works*.

175. Strict truth in declamation is the first and foremost requisite of vocal music.—*Idem*.

176. Any vocal music that alters or effaces the poet's meaning and intention is a failure.—*Idem*.

Art is picture-painting, not picture-writing. Beethoven in his symphonies may have expressed grand psychological conceptions, which, for the mind that interprets them, may give an extra charm of ravishment; but if the strains in themselves do not possess a magic, if they do not sting the soul with a keen delight, then let the meaning be ever so profound, it will pass unheeded, because the *primary requisite* of music is not that it shall present grand thoughts, but that it shall agitate the soul with musical emotions. The poet who has only profound meanings, and not the witchery which is to carry his expression of those meanings home to our hearts, has failed. The primary requisite of poetry is that it shall move us, not that it shall instruct us.—GOETHE.

When one or more faculties exist in the highest state of development and activity, we call their possessor a genius. But a genius is usually understood to be a creature of such rare facility of mind that he can do anything without labour. According to the popular notion, he learns without study, and knows without learning. He is eloquent without preparation, exact without calculation, and profound without reflection. While ordinary men toil for knowledge by reading, by comparison, and by minute research, a genius is supposed to receive it as the mind receives dreams.—BEECHER.

Foreign Correspondence.

MUSIC IN PARIS.

LECOCQ'S NEW OPERETTA.

Two years' repose has enabled M. Lecocq to prepare another success, which promises to be as durable as that of his earlier works. *Le Jour et la Nuit* is the title of the new operetta, the subject of which is, shortly, an intrigue arising from the substitution of one woman for another. A Portuguese Baron expecting the arrival of his fourth bride, a widow, is suddenly called to protect the frontier against the Spaniards. Manola, the *fiancée* of his *major domo*, Miguel, rushes in at the moment and claims protection against the persecution of her former admirer. This is Prince Picrates, who will take no denial. Miguel then, to save her, declares she is the expected bride of the Baron. The Baron, on his return, is delighted to find so lovely a woman as Manola, but as the real Baroness enters she is recognised as a friend of Manola's. Together they arrange to enter the Baron's chamber, the real Baroness by a sliding door, so that the Baron is surprised to find two wives—one by night, the other by day. The situation is equivocal, but when the substitution is discovered there is no longer fear for the lovers, for the Prince has been opportunely relieved of his duties at Court. The music has all the characteristics of Lecocq, and is admirably instrumented. A daughter of Madame Ugalde fills the principal *rôle*, and has already made herself highly popular therein.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *November* 12, 1881.

THE opera no longer stands alone. The concerts have begun and are now in rivalry with their more glittering sister. First, the Philharmonics opened their series of always welcome concerts. The programme consisted of the Prelude to the

Meistersinger, e Concerto by Bach, and the Sixth Symphony of Beethoven. The Concerto by Bach for two violas, two gambas (arranged for violas), violoncello and contra-bass, is the sixth of those which the composer dedicated to the Margrave Christian Ludwig von Brandenburg. It is in the well-known concert style, from the series to be found in the collection of the Leipzig Bach Gesellschaft. The choice of the Sixth Symphony was not a good one for the season, though only an externality, but the disagreeable approach of winter has some influence on the susceptibility of the hearer. The *Pastorale* is better suited for the spring, when we really see the awakening of Nature. How eagerly these concerts are expected was proved by the over-filled great Concert-room with the real friends of music, and with those who follow only the ruling fashion. Of the three quartet-unions, that of the Concertmeister Grün (with Bachrich, Hilbert, and Hummer) was the first on the plan. He opened the chamber-music with a quartet by Haydn, the octet by Schubert, and the quartet, Op. 59, C major, by Beethoven. The execution was a careful one, followed by hearty applause. In reality the season had an *avant garde*: the concert of the *Société royale des Artisans réunis de Bruxelles, dirigée* by *M. François—and Joseph Lintermans, créateur du chant d'ensemble en Belgique.* Though only amateurs of the class of craftsmen, their execution was most excellent, and found a loud hearty echo in the enthusiastic reception of the finest audience. Their songs differ much from the German character of such compositions for male voices. There is more dramatic, nay, even more theatrical life in their songs, filled with difficulties which are not always favourable for the charms of a simple melodious song. It was astonishing how well the choir overcame such parts; it showed a systematic study in chorus-singing, whereas our Liedertafeln sing more as a chorus of uneducated dilettanti. The voices were fresh, the bass and tenor voices being of great sonority; of the latter the falsetto surprised particularly. The programme showed the composers Wagner (Pilgermarsch from *Tannhäuser*) and a series of new names (Adam and Thomas excepted), as Jouret, Gircheer, Limnander, Lintermans, Riga, Vogel. One number was not on the programme, namely, the Austrian Hymn, with which the concert began, a compliment which raised a storm of applause; also the Hymn was sung in a most satisfactory manner. Here, and with Wagner's march, the chorus showed what a quiet melodious song is worth. At the end of the concert the call for the Brabançonne was heard, and, of course, sung by the delighted singers, who were surrounded on the *estrade* by our Wiener Männergesangverein. Both societies were then united in the smaller concert-room for a splendid supper, the vice-burgomaster as chairman. It would be ungrateful not to mention also the soloists, who sung with great taste, honoured likewise with the warmest applause.

After the opera *Der Blitz*, by Halévy, which had not been heard since the year 1850, another half forgotten opera was again *mise en-scène*: *The Vestalin*, by Spontini, performed for the last time in 1854. The opera was well represented, the singers being Frl. Papier (Ober Priesterin), Frau Ehnn (Julie, a young vestale), Herren Labatt (Licinius), Rokitansky (Pontifex Maximus), &c. Herr Director Jahn conducted, and the influence of his artistic taste was perceptible in the orchestra and on the stage. The young and much-gifted singer, Frl. Papier, won again the sympathy of the audience, as on another evening, by performing Fides. Such a beautiful voice, free from all the vicissitudes of one well worn, has not been heard for years. It is to be hoped that, under the guidance of the experienced director Jahn, she may become one day a really great singer. Frau Pauline Lucca and Frl. Bianchi continue to attract the public *en masse*, though curiosity attracts for the present to the Ring-Theater, where Sarah Bernhardt is performing every evening with the greatest *éclat*. I forgot to mention the visit of the King and Queen of Italy, on which occasion the opera arranged a gala evening with scenes from different operas. On the same occasion we had also a Hof-concert, arranged and conducted by the Hofkapellmeister, Herr Hellmesberger. I give here the programme: Overture to *Oberon*; Aria from *Mitrane*, by Rossi (Frau Gomperz Bettelheim); Faust Phantasie for piano (Frl. Grünfeld); Lieder by Schubert: 1, des Neugierige; 2, Morgenständchen (H. Walter); Largo, by Handel, arranged by Hellmesberger (Hellmesberger sen. and jun. at the head of 60 violins). 2. Bolero from *I Puritani* (Frl. Bianchi); *Aufforderung zum Tanze* by Weber, for orch. by Berlioz; Reverie for the harp (Hr. Zamara); *Connais-tu le pays?* from *Mignon*, by Thomas (Fr. Lucca); Schubert March, B minor, instrumented by Liszt.

Operas performed from October 12th to November 12th:—*Der Blitz* (twice), *Die Stumme von Portici*, *Die Königin von Saba*, *Lucia*, *Troubadour*, *Lohengrin* (twice), *Die Vestalin* (twice), *Carmen*, *Aida*, *Faust*, *Die lustigen Weiber von Windsor*, *Die Jüdin*, *Der Profet*, *Der Freischütz*, *Hugenotten*, *Antigone von Sophocles mit Mendelssohn's Musik*, *Postillon von Lonjumeau*, and *Der Schauspieldirector*, *Mignon*, *Fidelio*, *Don Juan*, *Walküre*.

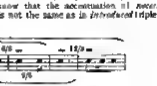
Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Some of your readers must have asked themselves how 6/8 and 12/8 can be called compound common time, as the Generator is triple 3/8 time.

If our theorists would say that those compound times may be *counted* or *divided* as in common time, each being a triplet, it would clear up this contradiction. This is generally done if the movement be quick; but if slow, say "Siciliano," each quaver would have a beat, and the counting and accent would not be in common time.

Practical musicians know that the accentuation of *necessary* triplets in 3/8, 6/8, 9/8, 12/8 (*a*) is not the same as in *introduced* triplets in common time (*b*).



Yours truly, L. K.

Reviews.

Popular Pieces by Felix Mendelssohn Bartholdy. Selected, revised and fingered by E. PAUER. London: Augener & Co.

This volume consists of twelve numbers, and embraces some of the earlier pianoforte works of Mendelssohn. The first, Rondo Capriccioso, Op. 14, was composed in 1824, and has been a favourite concert piece from the day of its birth till the present time. Nor will it ever lose its hold on the player and the public, so long as well balanced ideas and grateful passages for the instrument command attention and respect. No. 2, Minuet, composed in 1826, is a movement so much in the spirit of Mozart and Beethoven that neither would have been ashamed to own it. No. 3, Study, composed in 1829, recalls the playing of the composer to the memory of those who had the good fortune to be his contemporaries. The *feu sacré* was at his fingers' ends. No. 4 has all the persistence of Bach, but no rich adornment. No. 5, Andante con moto and Allegro vivace, composed in 1829, contains the germ of what he afterwards developed in larger form. No. 6, Scherzo, composed in 1829, also suggests what afterwards followed. No. 7, Andante, composed in 1829. This movement is known as the "Rivulet," from its uninterrupted flowing passages, which certainly do not fail to supply the character assigned to it. No. 8, Andante, composed in 1832. This beautiful movement, from its frequent performance by the orchestra, will be easily recognised. No. 9, Prelude, composed in 1837. In this, again, the author is brought before us in the flesh. One cannot dissociate the living touch and the passages which he made speak with more than mortal energy and grace. No. 10, Andante Cantabile, composed in 1838. Here is found all the winning tenderness and elegance of his mind, which, for purity and loveliness, so resembled Mozart's. Nos. 11 and 12,

two musical sketches, Andante Cantabile and Presto. These well-known pieces are witnesses of the careful training and healthy reading of one of the most gifted and sympathetic beings the world ever possessed. His nature was genuine in everything he wrote, there was neither pretence nor imposture; he loved what he read, and wrote what others are compelled to love.

E. Pauer's Training School. Section C. Third Step. Twenty-eight Modern and National Dances. London: Augener & Co.

A SELECTION of gems which will bear oftentimes re-setting. Commencing with a waltz by the accomplished composer and celebrated teacher Clementi, which is clear as day and bright as sunshine, there follow three waltzes by Mozart, eminently characteristic of his fancy, sweetness, and power. They glow with warmth and luxuriance, and are treasures for players of delicate touch. Two from the numerous waltzes composed by Beethoven follow. They are in his best and unmistakable manner, full of power. Styrian dances by Mayseder, thoroughly characteristic, country dances by Czerny and Marschner, all well marked in style, find place in this collection. Four waltzes by F. Schubert are well worth notice; in them are exhibited the writer's most graceful feeling and expression. Three waltzes by Henri Herz recall his brilliant style and touch. A polka and galop are welcome contributions from the pen of Herr Pauer. They are not alone good dances, but are also good studies for the pianoforte. A mazurka of Chopin in his usual style of elegance, an Irish hornpipe by way of contrast, an excerpt from the ballet music of *La Muette* of Auber, a charming fandango by Mendelssohn, a Monferrina of Clementi, a well-developed dance, and an excellent tarantella by Herr Pauer, complete the series, which will be found full of entertainment as well as instruction, suitable for the approaching Christmas season.

Gleanings from the Works of Celebrated Composers. Transcriptions for the Pianoforte. By E. PAUER. Nos. 14 and 15. London: Augener & Co.

THE beautiful cantabile movement and minuet from Mozart's Quartet, No. 6, have induced Herr Pauer to arrange them for the pianoforte. Such jewels of art deserve arrangement, and the operation, in this instance, makes more glorious the lustre they inherently display. Their gracefulness is unsurpassable, their origin divine.

Of a more earthly character is the Gavotte from the ballet music written for the opera *Idomeneo* by Mozart, which is also transcribed for the pianoforte by Herr Pauer. It was composed at Munich, and well adapted for the purpose intended; clear, rhythmic, stately, it met the fashion of the day and, like all Mozart ever wrote, is too good to be left in obscurity. Herr Pauer is doing good service to his generation in rescuing such buried treasures.

Concordia. A Collection of Standard Pieces, selected, fingered, revised, and arranged as Pianoforte Duets by HERR PAUER. London: Augener & Co.

THIS collection is intended to bring to the youthful mind and fingers those classic works of old which in their original form present difficulties which are only surmounted by time and labour. The date of the composition is approximately given, thus interesting the student beyond the mere practice of the work. The first number, a *Bourrée* of Handel's, speaks the bold and masterly mind of the giant of old. It is an unaffected effort of a great writer carefully arranged for a little player. Whether the famous Prelude of Sebastian Bach be a well-chosen vehicle for transportation is a question, but none can doubt of the suitability of Haydn's march for wind instruments, which is admirable for its purpose. Indeed the whole collection, with scarcely an exception, promises from the titles only an unfailing source of agreeable instruction for youth.

A Selection of Organ Compositions. By EDOUARD BATISTE. Edited by WILLIAM SPARK. London: Ashdown & Parry.

THESE compositions for the organ are of a character much influenced by the modern construction and appliances of the instrument. From the time of Sebastian Bach, and previously, great organ composers and players exercised their fancy in the free as well as in the strict styles. In our days we find more examples of the latter than the former, and it is impossible to deny the decadence observable around. The compositions of M. Batiste evince good taste and scholarly acquirement. Occasionally happy in his soft movements, ambitious in his loud, but without power, they will meet with ready acceptance by those whose tastes prefer tinsel to gold, and who lack the industry to search for that fine gold which is "hidden."

The Hermit's Harp. Cantata for Female Voices. Words by EDWARD OXENFORD. Music by FRANZ ABT. London: Augener & Co.

THIS Christmas offering is a welcome greeting for the season. A legend of the Black Forest relates the existence of a hermit some centuries since, whose solitude was made endurable by the companionship of a harp, on which he played when not engaged in his more severe religious exercises. The peasantry are accustomed to assemble on Christmas Eve at the spot where he lived, and should they hear the sound of the harp they are certain to be blest with prosperity during the ensuing year. This fanciful legend is by the poet related through various characters—Gretchen, Lotte, Eva, and Chorus. In the opening chorus, which is of a pastoral character, the shadows of approaching night are depicted. A recitative follows, in which the sisterhood are greeted on assembling to keep the vigil. An air follows, eulogising the peasant's life as "free from strife, and proof 'gainst many an ill." This is succeeded by a duet, on the four seasons of the year, proclaiming the delights of each. In numbers five and six the chorus incite each other to hasten to the hermit's cave. In number seven they approach the stone where in prayer he knelt. In a ballad which follows the legend is told, and happiness predicted to all who hear the harp. In number nine the climax is reached, the harp is audible, and it discourses the sweetest music, in wondrous flow. A trio and chorus felicitate the happy listeners, and to its more than mortal strains the throng troop homeward, keeping in memory the "record of that music sweet." The composer of the cantata, Franz Abt, is a veteran in the field of music, but he is also a tried and trusted soldier. Nothing *outré* or extravagant is found in his tactics. He thinks like a man of common sense, and writes like a scholar, also like a poet. His work is charming, his ideas are refined and all naturally expressed. It is positively refreshing to meet with such an oasis in the desert of extravagance with which we are frequently surrounded. The cantata being written for female voices, both solo and chorus, places it at once at an advantage, and for ladies meeting to celebrate the joy of Christmas with becoming feeling, no happier contribution to the library of the season could possibly be more desirable. It is a Christmas rose, and worthy of the fairest tending.

Les Nuits d'Été (Summer Nights). Six Songs composed by HECTOR BERLIOZ. Op. 7. Words by THÉOPHILE GAUTIER. English Version by F. HUEFFER. London: Novello & Co.

Les Nuits d'Été, the sequence of songs, six in number, composed by Berlioz to words of Théophile Gautier, were a conspicuous feature at the concerts of the distinguished conductor Herr Richter. The first, a *Villanelle*, "*Quand viendra la saison,*" heralds the approach of spring and the joy of the lovers; the second, a pretty conceit of the plucked rose, destroys their happiness and warns the maiden of death. In the third, *Lamento*, the lover deplores the loss of his cherished one; and in the fourth he calls on her to return to him. The fifth, *La Tombe*, depicts the lover at her tomb, and hearing the moaning of the yew tree he fancies he is listening to the song of a loving angel. The last in ecstatic phrases sings of the joy of reunion and eternal happiness. Of the music to this series of lyrics, assuredly the best, most vocal, most sustained, are the second—*La Rose*, the fourth—"*Reviens,*" and the last—"*Dites, la jeune belle.*" These are real emanations from a sympathetic brain, they speak with a poet's tongue, and are true in feeling. There is also in them a tangible ground for the singer, and scope for the singer's art. But with regard to the other numbers of the series, their

incoherence is disturbing. Nothing is gained by ransacking every corner of the gamut in which to paint a strong expression. On the contrary, it betrays a weakness and a perversity to set at nought the laws of Nature, and defy the order so clearly pointed out to us if we have but the power to make use of it.

Songs for Children. With Pianoforte Accompaniment. By R. SCHUMANN. Op. 79. London: Augener & Co.

A BONBONNIÈRE might be called this collection of children's songs. The music and the poetry vie with each other. Beauty is everywhere paramount. "The Evening Star" but a simple but expressive strain. "The Butterfly" is on wing. "Spring's Messenger" sings "Cuckoo!" "Welcome Spring" has a sweet roundelay. "No Man's Land" cannot be found. "Sunday doth bring us peace and rest, for these may God be ever blest." Such are the sentiments which the music faithfully portrays. "Gipsy" songs, "Song of the Mountain Shepherd," "The Little Screech Owl," "Spring's Delight," "The Sand-man," "Guardian Angels," "Ladybird," "The Orphan," "Christmas Song," "The Walking Bell" (an allegory), "Spring's Arrival," "The Shepherd's Farewell," "It is He" (Spring), "The Hunter," "The Snowdrop," "Song of the Warder," and "Mignon," show what variety exists in the collection. Supplementing these songs are five duets for first and second soprano voices—"May Song," "Fortune," "Spring Song," "The Swallows," "Spinning Song." These latter, like the songs, are of a simple character suitable for children. No composer was better qualified to write for their age and taste than R. Schumann, whose whole nature was one of endearing fondness and of childlike simplicity.

The Voice of Spring. Words by Mrs. HEMANS. Composed for Chorus and full Orchestra by C. SWINNERTON HEAP. London: Stanley Lucas, Weber, & Co.

To the beautiful words of Mrs. Hemans Mr. Heap has written a very long chorus. It has an introduction, and occasionally in the progress of the chorus some voices find rest, but, except as an exercise for a choral society, little interest can be found in such composition.

Sacrificial Hymn (Opferlied). For Soprano Solo and Chorus. By L. VAN BEETHOVEN. With English Version by LEWIS NOVRA. Op. 121. London: Augener & Co.

THIS Solo with Chorus is a species of prayer for "Freedom's" cause. Sombre rather than inspiriting, however, is the character of the music. This composition is, curiously, dated about the same period as that of the greatest work the world has ever seen, the Mass in D by Beethoven. *Les extrêmes se touchent!*

How to Sound the Letter "R." By D. LETURN. London: Stanley Lucas, Weber, & Co.

A BROCHURE or essay on the letter "R," in which are exposed errors of the uneducated, peculiarities of the educated, and the author's directions to both. He gives practical exercises for students of singing and declamation, and prefaces his work with testimonials attesting their worth.

The Wesleyan Hymn-tune Book. Edited by WILLIAM SUGDEN and WILLIAM HUBE. Glasgow.

THIS would seem to be an age for tune-books. Every sect of worshippers issues its new collection. They are not dissimilar as regards the matter of the music, only the words are specifically chosen in accordance with the tenets and opinions of the compilers. The volume under notice appears to display an eccentricity of typography. In this particular the designer cannot be complimented. Indeed, that which was intended to make clear different modes of notation is a very disastrous experiment which is somewhat confusing to the eye.

The Growth and Cultivation of the Voice in Singing. By Madame ST. GERMAIN. London: Cramer & Co.

AFTER defending "the rights of woman," Madame St. Germain introduces her subject, and declares she puts forward no "untried theories." Her book treats generally on singing, and has the convenient arrangement of marginal reference and guidance.

Music: its Theory and Practice, with Chapters interspersed on its Foundation, History, Progress, &c. Together with Practical Hints, copious Notes, and numerous Examples. By FREDERICK A. HOFFMANN. London: Thurgate & Sons.

IN his introduction the author discourses of music as an *imitative art*, and its alliance to poetry, and writes:—"Though music may be called the language of Nature, it is yet defective, for without poetry it can do little beyond amuse; it cannot depict anything clearly and faithfully. If known beforehand what is intended, it may then be imagined, but this is its utmost scope. Poetry must ever have the precedence of music; but when the two are joined together, the ideal images of poetry are greatly heightened by music, exciting and raising the affections in such a way as neither of them can do separately, for their union causes the mind and heart to go involuntarily together in a pleasing and delightful manner. It is the prerogative of music in and poetic sense; the privilege of poetry to assert and render intelligible musical sounds; in this respect, therefore, the pre-eminence of poetry over music is at once shown. The one—music—requires the assistance of language, or something equivalent, for its interpreter; the other carries its own interpretation with it, for the same word that imitates by its sound points out the imitation by its meaning. 'The expression of music considered in itself and *without words*,' says Twining, 'is vague, general, and equivocal. The effect of words is to strengthen the expression of music, by confining it—by giving it a precise direction, supplying it with ideas, circumstances, and an *object*, and by this means raising it from a calm and general disposition or emotion into something approaching at least, to the stronger feeling of a particular and determinate passion.' That emotions are raised by music, independently of words, is certain; and it is certain that these emotions resemble those of actual passion, tempers, &c. But in the vague and indeterminate assimilations of music purely instrumental, though the effect is felt and the emotion raised, the idea of resemblance is far from being necessarily suggested, much less is it likely that such resemblance, if it did occur, having no precise direction, should be considered an *imitation*." The nature of the introduction may be estimated by the foregoing extract, which at considerable length (half the volume) treats of the *foundation* and progress of music. After describing the Greek modes, and referring to the systems of the Chinese, Hindoos, Persians, Egyptians, &c., he speaks of the *Cantus Ambrosianus*, and considers it was founded on the heathen or Jewish music, and brought to Milan from the East. The *Canto fermo* came into use in the sixth century, during the pontificate of Gregory the Great, and about the same period appeared the *Canto figurato*, abounding in florid passages. Boëthius not alone wrote on the principles of the chant, but himself composed specimens which are known as *Gregorian chants*. In the eleventh century Guido Aretino established his system, and by degrees is traced the effect it generally produced. A chapter on acoustics will interest the mathematician. Pursuing the subject, he arrives at *Harmonics*. Melody and Harmony, two columns of equal magnitude, support the edifice of music. Each of these receives due consideration. The various names are given for the varieties of *chords*. Counterpoint and Fugue are touched upon; and Rhythm closes this well considered introductory portion of the book. The second portion consists of—*The First Principles of Music*, embracing the value of notes, the clefs, modern scales, time, intervals or distances, harmonic relations, &c., all which are the essential elements to be found in every good treatise on the art.

Concerts.

CRYSTAL PALACE CONCERTS.

ALREADY two events of interest have marked the commencement of this season of these world renowned concerts, which demand more than a passing notice. The production of the works of Berlioz is attended with sensational effect and curiosity having been for some time awakened the directors of the Crystal Palace Concerts gauge public feeling rightly in presenting the comparatively unknown works of a remarkable man and an original thinker an acquaintance with which is, to say the least, commendable.

The Symphonie Fantastique, "Episode in the Life of an Artist," received an excellent interpretation at one of Herr Ganz's concerts of last season, but was also a welcome feature at the Crystal Palace concert, the more so as its sequel "Lelio, ou le Retour à la Vie" was announced to follow. These are two curious works, and both are indicative of the extraordinary mind of the composer. Its individualism is manifest, whatever the intent of its expression.

The first movement depicts the anxiety of the lover, the second a vision of the dance, the third hopes collapsed, the fourth a horrid dream, the fifth despairing revelry.

The sequel to these experiences is "Lelio, or the Return to Life." The dream has passed and the song of the Fisherman which comes to his mind gives strength to his brain—he will "live for art and friendship." He hears in imagination a chorus of lamenting spirits; he indulges in a philosophic reverie, and fancies himself again the lover; he renounces the character and chooses that of the artist. This leads to a fanciful scene, the subject of which is Shakspeare's *Tempest*. A rehearsal takes place, stage directions are given, the chorus sing, Miranda is praised, Caliban detested, and Lelio retires.

A second performance of these two quaint and original works took place on the 19th ultimo, and thanks are due to the directors of the Crystal Palace for the opportunity of hearing them sequentially. Great pains were bestowed both by Herr Manns, the conductor, and also by the orchestra and chorus, no less than the principals, on the presentation of the 19th. Every point in the score received attention and a more perfect rendering could not be desired. Mr. Lloyd shone, however, as the particular star and had in his charming song in "Lelio" the means for producing a legitimate effect. It was thoroughly appreciated by the audience. Of the music of the first, the "Bal" scene elicited a marked feeling of approval—all was bright and characteristic; the next scene, "Aux Champs," contemplative, and descriptive of the storm, not less so. The "Marche," "Songe," and "Ronde" are severally remarkable both for conception and execution, and were received with great favour. None but a bold and masterful mind dared attempt the combination of reckless strains of revelry with the solemn warnings of the "Dies Iræ," as are heard, and which are all portrayed with enormous power.

Of the second work "Lelio," which demands not only the orchestra, but also the orator, solo singers, and chorus, the first number, the "Ballade de Goethe," produced a most genuine feeling of admiration. Mr. Lloyd invested it with additional charm by his excellent singing. The following number, "Chœur d'Ombres," with its lugubrious instrumentation, might be felt to its full intent. The "Chanson de Brigands," No. 3, for solo (Mr. King) and chorus, had a careful rendering. Nos. 4 and 5—"Chant de Bonheur" and "La Harpe Éolienne"—could not fail in their appeal to the audience. All this is introductory to the main scene, with its dramatic accessories—"Fantaisie sur la Tempête de Shakspeare."

Here the composer finds scope for his lively imagination and he lavishes his resources with no sparing hand. The musical numbers are interspersed with links of recitals by the orator (on this occasion Mr. Forrester), which, however judiciously conceived and offered, are felt to be a sad hindrance to the musical effect. As in performances of the Masses, when they take place in the concert room, the chain is broken, and the principal elements alone are presented, surely a similar process might be adopted in other cases. *Preciosa*, of Weber, has in Germany a version prepared for the concert-room apart from that used in the theatre. The literal presentation of "Lelio" as Berlioz wrote it does not seem desirable. It brims with that personal feeling which was ever asserting itself in the person of Berlioz. Show his wonderful picture, but keep the artist in the background. His music, if it have but enduring qualities, will not suffer by being subjected to treatment accorded to Mozart's "Requiem," and other great works, when taken from their niche and made to appear in the concert-room.

ORATORIO CONCERTS. THE SACRED HARMONIC SOCIETY.—THE ALBERT HALL CHORAL SOCIETY.

THE valour and renown of the great Maccabees, in the person of Judas, could not have found a worthier historian than the great Handel. He has set forth their deeds of daring and their undaunted prowess in imperishable characters. Whatever phase of expression he chooses he is always heroic, always truthful. With what affecting strains he mourns the fate of Judah! With what stirring accents he appeals for a "leader bold!" and what a climax is the response of patriotism! Such prodigious power as is revealed in the first part of the oratorio is only equalled by what follows. Witness the chorus of triumph, "Fallen is the foe"—it is painting of the highest order; so also the following beautiful chorus, "Tune your harps," which latter the composer is said to have dictated to an amanuensis. The magnificent recitative, "Oh let eternal honour crown his name," with the air "From mighty kings," is, thanks to our leading soprani, familiar as a household word. With what command are depicted the alternations from triumph to despair, and with what wondrous power the host express their faith and trust in the Almighty, are efforts of genius which defy ordinary expressions. The third part of the oratorio is a pæan, a song of gratitude for deliverance, and consists of much elegant music. The famous chorus, "See the conquering hero comes," is another familiar strain of spirit-stirring power, and with the accompanying march and its side drums will never lose its hold on the popular mind.

As regards the performance, the Sacred Harmonic Society have never shown greater efficiency in its chorus than was displayed at the first concert of this, the jubilee year of its existence. How much is due to the enthusiastic care and labour of its conductor, Sir Michael Costa, may be more easily guessed than related. With him it is a labour of love and none more than he can impart that feeling to those who work subordinately with him.

The soprano airs were entrusted to Mme. Marie Rôze and Mrs. Suter, who severally acquitted themselves with much credit; but to Mr. Edward Lloyd must be allotted the lion's share of success. It is no trifling matter to present the character of Judas with all his martial ardour, and it is but just to say Mr. Lloyd bore his burden with a due sense of the hero he personified. The bass airs were entrusted to Mr. Burgon, who rendered them with becoming care. The contralto voice was the favourite of Handel, and one of the most beautiful songs is given to its possessor, on this occasion Miss M. Hancock.

The performance by the younger society, under the direction of Mr. Barnby, had the additional feature of a military band, that of the Coldstream Guards, united with the orchestra. Considering the character of this oratorio, and the size of the building in which it took place, this arrangement was not without its advantages. The choruses were well rendered, and the solo portions were in excellent hands—Miss Anna Williams, Miss M. Penna, Miss Orridge, Mr. Edward Lloyd, and Mr. Santley. The two last-named, from their long experience, are towers of strength, and are well nigh indispensable in oratorio.

THE POPULAR CONCERTS.

THESE *réunions, or concerts spirituels*, have proved the sagacity of their founders, and have season after season become more and more popular. The opening concert of this season, the twenty-fifth, took place on the 1st ult., and it would be ungrateful to notice its recurrence without acknowledging the obligation due to Mr. Arthur Chappell, the director, and to Mr. J. W. Davison, the projector, for the many past years' enjoyment these meetings have afforded. Their career has been the means of keeping

before the public those models of healthy writing by the greatest masters, the surest antidote to the bane of bad art which too frequently would obtrude itself, and thus have been of incalculable benefit in the cause of education itself. Every Saturday and Monday throughout the season those who seek will find, and amongst the treasures of art set before them by such skilful executants as Mr. Arthur Chappell provides none need fear disappointment.

The concert was not without novelty, for a quartet of Brahms, Op. 51, was heard for the first time. Regular in construction, abundant in idea, and well-developed, it is an excellent specimen of this species of writing by one of the foremost of modern composers. Another composition by the same author, a Rhapsodie for pianoforte, was introduced by Mlle. Janotha, who played it *con amore*, and who enhanced the interest of the piece itself by her fine performance. Duets by Rubinstein for pianoforte and violoncello, the latter in the hands of the accomplished Piatti, were well received, and certainly not with less pleasure was heard the quartet of Haydn, rendered by MM. Straus, Ries, Zerbini, and Piatti. Mr. Edward Lloyd was the vocalist, and was not wanting in his usual charm of manner and style.

At a subsequent concert, M. Rappoldi, a violinist of great repute, made his appearance and produced a most favourable impression. He is an admirable *cantabile* player, and from his performance of the fugue of Bach may be credited with undeniable power. The quartet in which he played was from Op. 18 of Beethoven, the fourth of the series, the exquisite one in C minor. At his last appearance, on the 16th ult., he played in Mozart's quartet in E flat, in Schubert's Rondo Brillant with Mlle. Janotha, and for solo the Prelude and Fugue in A minor of Bach. In the quartet he was accompanied with MM. Ries, Hollander, and Piatti, and their combined efforts produced a feeling of delight unmistakably expressed. M. Rappoldi has not made a transient success, but has assuredly made a mark which will endure, and cause him to be welcomed whenever he returns. At the concert of the 16th ult. Miss Santley, the daughter of our renowned baritone, was the vocalist, and with much grace of manner and in unaffected style sang songs by Gounod, Chopin, and Schubert. Time alone is wanted to ripen the latent talent she undoubtedly possesses.

GUILDHALL SCHOOL OF MUSIC.

A very interesting concert of the Guildhall Orchestral Society, in connection with the scheme of the Corporation, took place on the 5th ultimo in the Egyptian Hall of the Mansion House, under the direction of Mr. Weist Hill, the Principal. The orchestra consisted of twenty-two first violins, twenty-two second violins, twelve violas, thirteen violoncellos, eleven double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, euphonium, bass tuba, tympani, grosse-caisse, side drum, and triangle. The performance of Auber's overture to *La Muette* gave ready proof of the quality of this phalanx of instrumentalists. A more satisfactory rendering could not be desired; this opinion was shared by all, and had the immortal composer been present he would have concurred in it. The playing by Master Leipold of the first movement of Beethoven's concerto for violin reflected no little credit on his master, Mr. Weist Hill, who is the indefatigable head of the school. Such a result is an honour to master and pupil. The vocal music illustrated the progress of the school in that department, and the efforts of Miss Julie Albu, Miss J. Edith Umphelby, Miss Felsenthal, Miss F. A. Taylor, as also those of Mr. B. Pierpoint, Mr. D. Henderson, and Mr. Boulcott Newth, were severally appreciated and deservedly applauded. The orchestra was in great force and played admirably the first movement of the Scotch Symphony by Mendelssohn, some Airs de Ballet of Leo Délibes, and for finale the Grand March from Gounod's *Reine de Saba*.

The choir of the school will also have an approaching field day. A performance of the *Messiah* in the Guildhall, shortly to take place, will, it is expected, give proof of its efficiency in solo and chorus singing. These early first fruits are sincerely satisfactory, and redound to the honour of the Corporation, and the liberality of the City of London.

Musical Notes.

SINGULAR PHASE OF COPYRIGHT.—Although we should be indisposed to grudge to authors or painters or composers at large the utmost results that they can attain to as rewards of merit, still there seems just now a disposition to push things a trifle too far. We wot of a certain lynx-eyed association somewhere or other which advances the claims of musical copyright to the limits of persecution. But the *Academy* in a recent number informs us that a magazine in Germany which is the organ of men of letters in the Fatherland seriously advocates "an addition to the general law of literary property by which the purchaser of a book shall be prohibited from lending it out without the express sanction of the author, to be obtained only on the payment of a high royalty." This is certainly a very high aim, and a remarkably long shot. It may be considered a powerful "back-hander" for circulating libraries, and for the unselfish generosity of those who, having become possessed of expensive and interesting works, do not think it necessary to adopt a "protective" system. It seems to us there is no limit to the application of such a principle. When a man has painted a picture worth looking at he may go on to claim a royalty *in secula seculorum* from every eye that has been cast up a glance at it, with a double charge for "gazing." Or a heavy father who may fairly claim copyright in his pretty daughter may levy blackmail on all ogling bachelors who at church or theatre or elsewhere may allow their vision to dwell upon her fair proportions.—*Globe.*

WASHINGTON IRVING IN THE CATHEDRAL.—"Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony."

THE second volume of C. F. Pohl's Biography of Haydn will be published about Christmas by Breitkopf and Härtel of Leipzig.

HERR LAUTERBACH introduced the new violin concerto by Brüll in one of his concerts lately given in Dresden.

BRAHMS has lately played his new pianoforte concerto at Pesth, where he also conducted his *Academic* Overture and his C minor symphony. His visit to Stuttgart is expressly to introduce the before-mentioned concerto.

MR. CHARLES WEHLE, with his friend M. François Oedrieck, have just arrived in London. Mr. Wehle will make his appearance before the public, and introduce several of his newest compositions.

AT the concert given by Madame Patti in New York for the sufferers by the Michigan forest fire no less a sum than £1,300 was realised.

THE engagement of Madame Albani for the Berlin Opera commences on the 7th inst. *Lohengrin*, *Lucia*, and *Faust* are selected, and two performances of each opera are promised the subscribers.

OUR Paris correspondent informs us that for the first performance of M. Gounod's oratorio at the ensuing Birmingham Festival three hundred guinea seats have been secured for the friends and admirers of the composer who will journey from France to hear it. Owing to the demand for places it is considered likely that two performances of the oratorio will be given during the festival, an unexampled proof of the interest it has awakened in the mind of the public.

IN addition to the provincial Philharmonic concerts which are now in full swing, suburban concerts at low prices for the people are now being given, amongst other places at the Vestry Hall, Kensington, by Mr. Ridley Prentice. Concerts at Manchester, at Brixton, and other places are also claiming attention.

AN excellent performance of Mendelssohn's oratorio *Elijah* was given by the Albert Hall Choral Society, conducted by Mr. Barnby, on the 23rd ult. The chorus is in great force this season, the voices are excellent, their training zealous. The solos were entrusted to

Madame Marie Rôze-Mapleson, Madame Patey, Miss Fenna, Miss Damian, Mr Edward Lloyd, Mr George Cox, Mr Stanley Smith, and Mr Santley, all of whom exerted themselves to the utmost, and with great success. The cantabile singing of our great baritone was a rich treat to the cognoscenti, nor less so was the suave delivery of Mr E. Lloyd. Madame Marie Rôze has stepped to the fore, and in her easy yet careful rendering of the soprano music of the diplomatic prophet has proved her versatility and power to attack all styles, and to succeed. The immense hall was crowded with a very fashionable audience, which was frequently moved to applaud the favourite morceaux. But the only encore taken was for "Oh, rest in the Lord" (Madame Patey), the last strain of which, however, was the extent of it.

Miss Helen Hopekirk has had much success at the Leipzig Conservatory with her performance of St Saëns' concerto. She was honoured by a request of Capellmeister Reinecke to play his C major concerto at her second appearance, a request to which she willingly acceded. She is expected to return in January to play at one of the Chamber Music Soirees at the Gewandhaus.

Sir Walter Scott on Scotch Music.—"They are a part of our national inheritance, and something that we may truly call our own. They have no foreign taint; they have the pure breath of the heather and the mountain breeze. All the genuine legitimate races that have descended from the ancient Britons—such as the Scotch, the Welsh, and the Irish—have national airs. The English have none, because they are not natives of the soil, or are, at least, mongrels. Their music is all made up of foreign scraps, like a harlequin's jacket, or a piece of mosaic. Even in Scotland we have comparatively few national songs in the eastern part, where we have had most influx of strangers."

In noticing the gradual but rapid strides made towards the enormous proportions of our time, Choron observes of dramatic music that it had six distinct epochs. First, that of recitative, exemplified by Peri and Monteverde; second, that of dramatic melody, as seen in Cavalli, Cesti, &c.; third, that of science, as manifested in Perti, Colonna, Scarlatti; fourth, that of expression, in Leo, Vinci, Porpora, Pergolesi and the pupils of Scarlatti; fifth, that of the lyric drama, as shown by Gluck and his followers; sixth, that of the dramatic symphony, perfected by Haydn, Mozart, and Cherubini.

Popular Chamber Concerts, Newcastle-on-Tyne.—At the concert of the 19th ult., the Trio in A, Op. 26, of Sterndale Bennett, with its favourite serenade, produced a lively impression. These admirable concerts have proved very successful.

Appointment.—Mr. H. Harford Battley, organist and choirmaster to St Paul's, Upper Norwood, S.E.

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